

Accessions

Shelf No.

C 4023.2

Barton Library.



Thomas Pennant Barton.

Boston Public Library.

Received, May, 1873.

(Not to be taken from the Library)



THE
CANONS of CRITICISM,
AND
GLOSSARY, &c.

Speedily will be Published,

In a small Pocket Volume, on an Elzevir Letter

H U D I B R A S.

IN THREE PARTS.

Written in the Time of the

GRAND REBELLION.

With explanatory Notes, and an Index.

To this Edition will be prefixed, A Print of the Author, drawn by Peter Lans, and engraved by Nixon, from a Capital Picture, painted by Sir Peter Lely, for the Use of Lord Chancellor Clarendon.

Printed for CHARLES BATHURST, in Fleet-Street.

Where may be had,

Dean S W I F T's WORKS compleat,
In Thirteen Volumes, small Octavo.

N. B. *There are a few Sets on large Paper.*

THE
CANONS of CRITICISM,
AND
GLOSSARY,
BEING A
SUPPLEMENT
TO
Mr. WARBURTON's Edition
OF
SHAKESPEAR.

Collected from

The NOTES in that celebrated Work,
And proper to be bound up with it.

By the OTHER GENTLEMAN of *Lincoln's Inn*.

There is not a more melancholy object in the learned world, than a man who has written himself down.—In this case—one would wish that his friends and relations would keep him from the use of pen, ink, and paper, if he is not to be reclaimed by some other methods.

Addison's *Freeholder*, N^o 40.

THE THIRD EDITION.

L O N D O N,

Printed for C. Bathurst, over-against St. Dunstan's
Church in *Fleetstreet*.

MDCCL.

TO THE HONORABLE

MR. WARBURTON

C. L. O. S. A. R. V.

21 R.

I have the honor to acknowledge the receipt of your letter of the 14th inst. in relation to the matter of the late Mr. Warburton's estate. I am sorry to hear of the death of Mr. Warburton, and am sure that you will sympathize with me in the loss of such a friend. I have not yet had time to do more than to acknowledge the receipt of your letter, but I am sure that you will understand my situation. I am, Sir, very respectfully,
Your obedient servant,
J. W. Warburton

Witness my hand and seal this 15th day of May 1811.

To the REVEREND

Mr. WARBURTON.

S I R,

IF Fame is one of the ingredients,
or, as you elegantly call them,
^a *Entremes* of happiness, I am more
obliged to You, whom I do not know,
than to any person whom I do. Had
not You called him forth to the pub-
lic notice, the OTHER Gentleman of
Lincoln's-Inn might have died in the
obscurity, which, You say, his modesty
affected; and the few people, who
had read the last Edition of Shakespear,
and the Supplement to it, after having
fighed over the one, and laughed at the
other, would soon have forgot both.

As I have no reason to repent the
effects of that Curiosity which you
have raised *on my Subject*, to borrow
another

^a *MACHBETH*, Vol. VI. Page 392.

DEDICATION.

another expression of yours, I take this opportunity of thanking You for that civil treatment, so becoming a Gentleman and a Clergyman, which I have received at your Hands, and offer to your protection a work, “^b from “ which, if Shakespear, or good Let- “ ters, have received any advantage, “ and the Public any benefit or en- “ tertainment, the thanks are due to “ Mr. Warburton.

I am, Sir,

not your enemy, though you have given me no great reason to be

Your very humble Servant,

Thomas Edwards.

^b See Mr. Warburton's Preface, Page 20.

CANONS of CRITICISM.

CANON I. *A* Professed Critic has a right to declare, that his Author wrote whatever He thinks he ought to have written, with as much positiveness as if He had been at his Elbow. — Page 1

CANON II. He has a right to alter any passage, which He does not understand. p. 5

CANON III. These alterations He may make, in spite of the exactness of measure. p. 25

CANON IV. Where He does not like an expression, and yet cannot mend it, He may abuse his Author for it. — p. 30

CANON V. Or He may condemn it as a foolish interpolation. — p. 32

CANON VI. As every Author is to be corrected into all possible perfection, and of that Perfection the professed Critic is the sole judge; He may alter any word or phrase, which does not want amendment, or which will do, provided He can think of any thing, which He imagines will do better. — — — 34

CANON

CANONS of CRITICISM.

CANON VII. *He may find out obsolete words, or coin new ones, and put them in the place of such, as He does not like, or does not understand.* — — — — p. 42

CANON VIII. *He may prove a reading, or support an explanation by any sort of reasons, no matter whether good or bad.* p. 58

CANON IX. *He may interpret his Author so, as to make him mean directly contrary to what He says.* — — — p. 83

CANON X. *He should not allow any poetical licences, which He does not understand.* p. 94

CANON XI. *He may make foolish amendments or explanations, and refute them, only to enhance the value of his critical skill.* p. 96

CANON XII. *He may find out a bawdy or immoral meaning in his Author, where there does not appear to be any hint that way.* p. 98

CANON XIII. *He need not attend to the low accuracy of orthography, or pointing; but may ridicule such trivial criticisms in others.*
p. 101

CANON XIV. *Yet, when He pleases to condescend to such work, He may value himself upon*
on

CANONS of CRITICISM.

on it; and not only restore lost puns, but point out such quaintnesses, where, perhaps, the Author never thought of them. — p. 104

CANON XV. *He may explaine a difficult passage by words absolutely unintelligible. p. 108*

CANON XVI. *He may contradict himself for the sake of shewing his critical skill on both sides of the question. — — p. 110*

CANON XVII. *It will be necessary for the professed Critic to have by him a good number of pedantic and abusive expressions, to throw about upon proper occasions. — 112*

CANON XVIII. *He may explaine his Author, or any former Editor of him, by supplying such words, or pieces of words, or marks, as He thinks fit for that purpose. — p. 114*

CANON XIX. *He may use the very same reasons for confirming his own observations, which He has disallowed in his adversary. p. 118*

CANON XX. *As the design of writing notes is not so much to explaine the Author's meaning, as to display the Critic's knowledge; it may be proper, to shew his universal learning, that He minutely point out from whence every metaphor and allusion is taken. p. 119*
Canon

CANONS of CRITICISM.

CANON XXI. *It will be proper, in order to shew his wit, especially if the Critic be a married Man, to take every opportunity of sneering at the Fair Sex.* — MOP. 123

CANON XXII. *He may mis-quote himself, or any body else, in order to make an occasion of writing notes, when he cannot otherwise find one.* — — — — — P. 124

CANON XXIII. *The Professed Critic, in order to furnish his Quota to the Book-jew, may write Notes of Nothing; that is to say, Notes which either explaine things which do not want explanation, or such as do not explaine matters at all, but merely fill up so much paper.* — — — — — P. 134

CANON XXIV. *He may dispense with truth, in order to give the world a higher idea of his parts, or the value of his work.* p. 141

P R E-

P R E F A C E.

I Now appear in public not a little against my inclination; for I thought I had been quit of the task of reading the last edition of Shakespear any more, at lest till those, who disapprove of what I have published concerning it, should be as well acquainted with it as I am; and that perhaps might have been a reprieve for life: but Mr. Warburton has dragged me from my obscurity, and by insinuating that I have written a libel against him, (by which he must mean the CANONS OF CRITICISM, because it is the only book I have written, I say by this unfair insinuation) he has obliged me to set my name to a pamphlet, which if I did not in this manner own before, it was I must confess owing to that fault Mr. Warburton accuses me of; a fault, which He, who like Cato can have no remorse for weaknesses in others, which his upright soul was never guilty of, thinks utterly unpardonable; and that is *Modesty*: Not that I was either ashamed of the pamphlet, or afraid of my adversary; for I knew that my cause was just, and that truth would support me even against a more tremendous antagonist if such there be;

A

but

but I thought it a work, which though not unbecoming a man who has more serious studies, yet was not of that consequence as to found any great matter of reputation upon.

Since then I am thus obliged to appear in public, I the more readily submit, that I may have an opportunity of answering, not what Mr. Warburton has written against me, for that is unanswerable, but some objections which I hear have been made against the Canons by some of his friends.

It is my misfortune in this controversy to be engaged with a person, who is better known by his name than his works, or to speak more properly, whose works are more known than read, which will oblige me to use several explanations and references, unnecessary indeed to those who are well read in him, but of consequence towards clearing my self from the imputation of dealing hardly by him, and saving my readers a task, which I confess I did not find a very pleasing one.

Mr. Warburton had promised the world a most complete edition of Shakespear, and long before it came out raised our expectations of it by a pompous account of what he would do in the General Dictionary; He was very handsomely paid for what he promised. The expected edition at length comes out, with a title page importing that the Genuine Text *collated* with all the former editions, and then *corrected* and *emended* is there settled. His preface

face is taken up with describing the great difficulties of his work, and the great qualifications requisite to a due performance of it; yet at the same time he very cavalierly tells us, "that these notes were among the amusements of his younger years:" and as for the Canons of Criticism and the Glossary which he promised, he absolves himself, and leaves his readers to collect them out of his notes.

I desire to know, by what name such a behaviour in any other commerce or intercourse of life would be called? and whether a man is not dealt gently with, who is only laughed at for it? I thought then I had a right to laugh; and when I found so many hasty, crude, and to say no worse, unedifying notes supported by such magisterial pride, I took the liberty he gave me, and extracted some Canons and an essay towards a glossary from his work. If he had done it, he had saved me the labor: it is possible indeed that he might not have pitched upon all the same passages as I did to collect them from, as perhaps no two people who did not consult together would; but I desire him to say that these are not fairly collected, or that he is unfairly quoted for the examples: if Mr. Warburton would have been more grave upon the occasion, yet I did not laugh so much as I might have done; and I used him with better manners than he ever did any person whom he had a controversy with, except one gentleman whom he is afraid of, if I may except even him.

A 2

But

* Dr Middleton.

But all this avails me nothing : I have read Shakespear at Lincoln's Inne ; and have published my Canons of Criticism ; and for this I am to be degraded of my gentility. A severe sentence this—I find that reading of Shakespear is a greater crime than high-treason : had I been guilty of the latter, I must have been indicted by my addition, tried by my peers, and should not have lost my blood till I had been attainted ; whereas here the punishment is incurred *ipso facto* without jury or trial.

I might complain of Mr. Warburton to his Masters of the Bench for degrading a Barister of their house by his sole authority ; but I will only reason coolly with him upon the equity of this new proceeding.

A Gentleman (if I do not mean myself, with Mr. Warburton's leave I may use that word) I say a gentleman, designed for the severe study of the law, must not presume to read much less to make any observations on Shakespear ; while a Minister of Christ, a Divine of the Church of England, and one, who if either of the universities would have given him that honour, would have been a Doctor in Divinity, or, as in his preface he decently expresses it, ~~a~~ * *Professorⁱⁿ of the Occult Sciences*, He, I say, may leave the care of his living in the country, and his chapel in town to curates, and spend his Heaven-devoted hours in writing obscene

* *Pref.* p. 26.

and immoral notes on that author, and imputing to him sentiments which he would have been ashamed of.

Who is Mr. Warburton ? what is his birth, or whence his privilege ? that the reputations of men both living and dead, of men in birth, character, station, in every instance of true worthiness much his superiors, must lie at the mercy of his petulant satire, to be hacked and mangled as his ill-mannered spleen shall prompt him ; while it shall be unlawful for any body, under penalty of degradation, to laugh at the unscholar-like blunders, the crude and far fetch'd conceits, the illiberal and indecent reflections, which he has endeavoured with so much self-sufficiency and arrogance to put off upon the world as a standard of true criticism ?

After being degraded from my gentility, I am accused of dulness, of being engaged against Shakespear, and of personal abuse : for the first, *if*, as * Audrey says, *the Gods have not made me poetical*, I cannot help it ; every body has not the wit of the ingenious Mr. Warburton, and I confess myself not to be his match in that species of wit, which he deals out so lavishly in his notes upon all occasions. As to the charge of being engaged against Shakespear, if he does not by the most scandalous equivocation mean His edition of Shakespear, it is maliciously false ; for I defy him to prove that I ever either wrote or spoke concerning Shake-

* *As you like it.*

ſpear, but with that eſteem which is due to the greateſt of our Engliſh Poets. And as to the imputation of perſonal abuſe, I deny it, and call upon him to produce any inſtance of it. I know nothing of the man but from his works, and from what he has ſhewn of his temper in them, I do not deſire to know more of him ; nor am I conſcious of having made one remark, which did not naturally ariſe from the ſubject before me, or of having been in any inſtance ſevere, but on occaſions where every gentleman muſt be moved, I mean where his notes ſeemed to me of an immoral tendency, or full of thoſe illiberal, common-place reflections on the fair ſex, which are unworthy of a gentleman or a man, much leſs do they become a divine and a married man : and if this is called perſonal abuſe, I will repeat it till he is aſhamed of ſuch language, as none but libertines and the loweſt of the vulgar can think to be wit ; and this too flowing from the fulneſs of his heart, where honeſt Shakeſpear gave not the leſt occaſion for ſuch reflections.

If any applications are made which I did not deſign, I ought not to be answerable for them ; if this is done by Mr. Warburton's friends, they pay him an ill complement ; if by himſelf, he muſt have reaſon from ſome unlucky co-incidences, which ſhould have made him more cautious of touching ſome points ; and he ought to have remembered, that a man whoſe
houſe

house is made of glass should never begin throwing stones.

But I have been told, that whatever was my design, my pamphlet has in fact done an injury both to Mr. Warburton, and his book-seller. I hope I am not guilty of this charge: to do *him* an injury in this case, I must have taken away from him, or hindered him from enjoying something, which he had a right to; if I have proved that he had no real right to something which he claimed, this is not injuring him, but doing justice to Shakespear, to the public, and to himself. I am just in the case of a friend of mine who going to visit an acquaintance, upon entering his room met a person going out of it; prithee Jack, says he, what do you do with that fellow? Why tis *Don Pedro di Mondongo* my Spanish master. Spanish master! replies my friend, why he's an errant Teague: I know the fellow well enough, 'tis *Rory Gebagan*, I have seen him abroad where he waited on some gentlemen; he may possibly have been in Spain, but he knows little or nothing either of the language, or pronunciation, and will sell you the Tipperary Brogue for pure Castilian. Now honest *Rory* had just the same reason of complaint against this Gentleman, as Mr. Warburton has against me, and I suppose abused him as heartily for it; but nevertheless the gentleman did both parties justice. In short, if a man will put himself off in the world for what he is not, he may be sorry for being discovered,

but he has no right to be angry with the person who discovers him.

As to his booksellers, it must be acknowledged that those gentlemen paid very dear for the awkward compliment he made them in his preface, of their being “ *not the worst judges, or rewarders of merit* ;” but as to my hindering the sale of the book, the supplement did not come out till a twelvemonth after the publication of Mr. Warburton’s *Shakespear* ; and in all that time it had so little made its way, that I could meet with no-body, even among his admirers, who had read it over ; nor would people easily believe, that the passages produced as examples to the Canons were really there ; so that if it had merit, it was of the same kind with that of *Falstaff’s*, it was *too thick to shine*, and *too heavy to mount*, for people had not found it out, only they took it for granted that an edition by Mr. Pope, and Mr. Warburton must be a good one.

But the publication of the supplement has prevented the sale since that time. If it has, it must be because the objections it contains against that performance are well grounded ; otherwise, a little twelve-penny pamphlet could never stop the progress of eight large octavo volumes : the impartial public would have condemned the pamphlet, and bought up the book. If then those objections are just, what have I done, but discovered the faultiness of a commodity, which Mr. Warburton had put off upon

upon them, and they were, though innocently, putting off upon the public for good ware? In this case, therefore, Mr. Warburton ought to make them amends; though I doubt he will plead *caveat emptor*, and the complement in his preface against refunding.

I thought it proper to hasten this new edition, which Mr. Warburton's ungentleman-like attack made necessary for my defense, as much as possible; and am proud to acknowledge that I have received considerable assistance in it from a gentleman, who in a very friendly manner represented the ill usage I have met with as much as if it had been done to himself. I have added a few new Canons, and given a great many more examples to the others: though because I would neither tire my reader or myself, nor too much incroach upon Mr. Tonson's property, I have left abundant gleanings for any body who will give himself the trouble of gathering them. This I hope will answer one objection I have heard, that I had selected the only exceptionable passages, a few faults out of great numbers of beauties, of which the eight volumes are full. This will never be said by any person who has read the eight volumes; and they who do not care to give themselves that trouble, ought not to pass too hasty a judgment: whether it be true or no will appear to those who shall peruse these sheets. That there are good notes in his edition of Shakespear I never did deny; but as he has had the plundering of two dead

dead men, it will be difficult to know which are his own ; some of them, I suppose may be ; and hard indeed would be his luck, if among so many bold throws, he should have never a winning cast ; but I do insist that there are great numbers of such shameful blunders, as disparage the rest, if they do not discredit his title to them, and make them look rather like lucky hits, than the result of judgment.

Thus I have, for the sake of the public, at my own very great hazard, though not of life and limb, yet of reputation, ventured to attack this giant critic, who seemed to me like his brother *Orgoglio*, of whom Spenser says,

Book I. Canto. 7. St. 9.

*The greatest Earth his uncouth Mother was,
And blustering Æolus his boasted Sire,*

And she, after a hard labour,

*Brought forth this monstrous Masse of earthly
Slime,*

*Puff'd up with empty wind, and fill'd with sin-
ful Crime.*

attack
to handle
him as Prince
Arthur did
Orgoglio

I have endeavoured, ~~like Prince Arthur,~~ to ~~squeeze him,~~ and the public must judge whether the event has been like what happened to his brother on the same experiment.

*But soon as breath out of his breast did passe,
The huge great body which the Giant bore
Was van~~ish~~ish'd quite, and of that monstrous Masse
Was nothing left, but like an empty bladder was.*

Canto 8. St. 24.

The

The world will not long be imposed on by ungrounded pretenses to learning, or any other qualification; nor does the knowledge of words alone, if it be really attained, make a man learned: every true judge will subscribe to Scaliger's opinion, " If, says he, a person's learning is to be judged of by his reading, no-body can deny Eusebius the character of a learned man; but if he is to be esteemed learned, who has shewn judgment together with his reading, Eusebius is not such."

I shall conclude in the words of a celebrated author on a like occasion, * " It was not the purpose of these remarks to cast a blemish on his envied fame, but to do a piece of justice to the real merit both of the *work*, and its *author*, by that best and gentlest method of correction, which nature has ordained in such a case, of laughing him down to his proper rank and character."

* Remarks on the *Jesuit Cabal*. p. 57, 58.

S O N N E T.

TONGUE-doughty Pedant ; whose ambitious
mind

Prompts thee beyond thy native pitch to soar,
And, imp'd with borrowed plumes of Index-lore,
Range through the Vast of Science unconfin'd !

Not for thy wing was such a flight design'd :
Know thy own strength, and wise attempt no more ;
But lowly skim round Error's winding shore
In quest of Paradox from Sense refined.

Much hast thou written—more than will be read ;
Then cease from *Shakespear* thy unhallowed rage,
Nor, by a fond o'erweening pride mis-led,
Hope fame by injuring the sacred Dead :

Know, who would comment well his godlike page,
Critic, must have a Heart as well as Head.

I N T R O-

INTRODUCTION

To the First Edition.

SHAKESPEAR, an author of the greatest genius that our, or perhaps any other, country ever afforded, has had the misfortune to suffer more from the carelessness or ignorance of his editors, than any author ever did.

The first editions were, as Mr. Pope^a observes, “ printed from the prompter’s book, or the “ piece-meal parts written out for the players,” and are very much disfigured by their blunders and interpolations.

^b “ At length, says Mr. Warburton, he had “ his appointment of an editor in form. But the “ bookseller, whose dealing was with wits, having learnt of them I know not what silly “ maxim, that none but a poet, should presume “ to meddle with a poet, engaged the ingenious “ Mr Rowe to undertake this employment. A “ wit indeed he was; but so utterly unacquainted with the whole business of criticism, that “ he did not even collate or consult the first editions of the work he undertook to publish,” [I wish this does not appear to be the fault of other editors beside Mr Rowe] “ but contented

^a Mr. Pope’s *Pref.* p. 41.

^b Mr. W.’s *Pref.* p. 8.

“ himself

“ himself with giving us a meagre account of the
 “ author’s life, interlarded with some common-
 “ place scraps from his writings.” The leaner
 Mr. Rowe’s account was, it certainly stood the
 more in need of larding; but meagre as it is,
 it helps a little to swell out Mr. Warburton’s
 edition.

The booksellers however, who from employ-
 ing Mr. Rowe are henceforth grown to be^c pro-
 prietors, “ not discouraged by their first unsuc-
 “ cessful effort, in due time, made a second;
 “ and (though they still” [foolishly] “ stuck to
 “ their poets) with infinitely more success, in
 “ the choice of Mr. Pope.” And what did he
 do? Why “ by the mere force of an uncommon
 “ genius, without any particular study or pro-
 “ fession of this art,” he told us which plays he
 thought genuine, and which spurious; and de-
 graded as interpolations such scenes as he did not
 like in those plays which he allowed. He *then*,
 (that is, after he had by his own judgment de-
 termined what was worth mending) “ consulted
 “ the old editions,” and from them mended a
 great number of faulty places.

“ Thus far Mr. Pope,” which, it should
 seem, was as far as a poet could go. But alas!
 “ there was a great deal more to be done before
 “ Shakespear could be restored to himself.”

Sanctius his animal, mentisque capacius altæ
 Deêrat adhuc, et quod dominari in cætera possit.

The poets were to clear away the rubbish, and
 then to make way for a more masterly workman.

^c Mr. W.’s *Pref.* p. 9.

“ This

“ This therefore Mr. Pope ^d with great modesty and prudence left to the critic by profession :” and to give the utmost possible perfection to an edition of Shakespear, he with equal judgment and success pitched on Mr. Warburton to supply his deficiency.

Here then is the foundation of the *Alliance between poet and critic*, which has this advantage over the famous one *between church and state*, that here are evidently two distinct contracting parties : it is formed, not between Mr. Pope the critic, and Mr. Pope the poet ; but between Mr. Warburton the critic and Mr. Pope the poet ; and the produce of this alliance is a sort of *Act of Uniformity* which is to put a stop to (by being the last instance ^e of,) the prevailing folly of altering the “ text of celebrated authors without talents or “ judgment ;” and to * settle and establish the text of Shakespear so as none shall hereafter dare dispute it. *I hope*

Let us pause a little, and admire the profound judgment and happy success of the projector of this alliance. The reasons hinted at for Mr. Pope's not undertaking this work alone, are his great modesty and prudence ; the one made him judge himself unfit for this arduous task ; the other prevented his undertaking it, as he was unfit. Now if his co-adjutor had had the same qualities, what were we the nearer ? How should one be able to make up the deficiencies of the other ? There must be a boldness of conjecture, a hardness in maintaining whatever is once as-

^d Mr. W.'s *Pref.* p. 10. ^e *ib.* p. 19. * See the title.

ferted,

ferted, and a profound contempt of all other editors, in a profess'd critic; which are incompatible with the qualities beforementioned, but which you will see the advantages of in many instances in Mr. Warburton's edition.

To return. Here was work to be done in publishing Shakespear, which poets were not fit for. Though you might believe this on Mr. Warburton's word, or collect it from the bad success of the poetical editors, and from the " ' crude and superficial judgments on books and " things" made by another great poet, " which " has given rise to a deluge of the worst sort of " critical jargon," yet I shall give you undeniable proof of it by one or two instances out of many which are to be met with in Mr. Warburton's edition.

In *King Lear*^s, Act iii. Sc. 3. the fool says

I'll speak a prophecy *or* e'er I go.

which Mr. Warburton alters to

I'll speak a proph'cy *or two* e'er I go.

where the word *prophecy* is with great judgment, I cannot say melted, but hammer'd into a dissyllable, to make room for the word *two*, and you have the additional beauty of the open vowels, so much commended by Mr. Pope in his *Art of Criticism*, which make a fine contrast to the agreeable roughness of the former part of the line.

^f Mr. W.'s *Pref.* p. 18, 19.

^s Vol. VI. p. 76.

I shall

I shall not dispute the genuineness of this prophecy, which is not, as Mr. Pope says, in the old edition; nor whether it is necessary to make the fool divide his discourse with the method and regularity of a sermon; but what I admire in this emendation, even above the harmony of the numbers, is the reason given for it; because *or ere I go* is not English. On the contrary, if we examine, I believe it will be found that *e'er*, which is a contraction of *ever*, is never used, as it is here, in the sense of *before*, without *or* being either express'd or understood. I may say there is hardly a more common expression in our language; and, not to mention the Dictionaries, which render *or ever* by *antequam*, *prius quam*, Mr. Warburton, as Dr. Caius says, "has * pray " his bible well," to say an expression is not English, which he may meet with frequently there; OR EVER *your pots can feel the thorns*,—Psalm lviii. 8. OR EVER *the silver cord be loosed*, Ecclesiast. xii. 6. OR EVER *they came at the bottom of the den*, Daniel vi. 24. *We*, OR EVER *he come near, are ready to kill him*, Acts xxiii. 15. Nay Shakespear himself uses it, uncorrected by Mr. Warburton, in *Cymbeline*, Vol. VII. p. 241.

or e'er I could

Give him that parting kifs.—and elsewhere.

Though Mr. Warburton, when it makes for his purpose, ^h interprets *a thing of no vowels* by, *i. e. without sense*, yet on other occasions he

* *Merry Wives of Windsor*, Vol I. p. 290. ^h Vol. VII. p. 398. ³⁹⁸
B seems

seems very fond of these elisions, so much avoided by the ill-judging poets. In *Hen. VI.* Vol. **IV** p. 489. where the vulgar editions, that is all but his own, have,

— 'tis present death.

He assures us that Shakespear wrote

— i'th' presence 't's death.

a line which seems penned for Cadmus when in the state of a serpent.

Once more. In *Othello*, Act III. Sc. 7. the common editions read,

Farewell the neighing steed, and the shrill trump,
The spirit-stirring drum, th' ear-piercing fife.

This epithet of *ear-piercing* a poet would have thought not only an harmonious word, but very properly applied to that martial instrument of music; but Mr. Warburton says, I would^v read,

th' fear-spersing fife.
which is such a word as no poet, nor indeed any man who had half an ear, would have thought of; for which he gives this reason, which none but a professed Critic could have thought of, that piercing the ear is not^z *an effect on the hearers.*

Mr. Pope has been blamed by some people for the very fault which Mr. Warburton charges

^v To do Mr. W justice, I would suspect this is a false print; it should be, I would *write*, for no man living can *read* such a cluster of consonants.

^z Vol. VIII. p. 345.

on the other poetical editor, Mr. Rowe; not attending enough to the business he pretended to undertake; it has been said that he rather yielded to the hasty publication of some notes, which he had made *obiter* in reading of Shakespear, than performed the real work of an editor. If this be not so, what a prodigious genius must Mr. Warburton be, who can supply what Mr. Pope, “by the force of an uncommon genius,” and in his maturest age, could not perform, merely by giving us observations and notes, which, though they “^a take in the whole compass of criticism, yet (to use his own words) ^b such as they are, were among his younger amusements, when many years ago he used to turn over these sort of writers to unbend himself from more serious applications.” And here I must do Mr. Warburton the justice to say, that, however he may be slandered by the ignorant or malicious Tartufes, it is very apparent that he has not interrupted his more serious studies by giving much of his time and attention to a play-book.

Mr. Pope’s however, I suppose, was as good an edition as a mere poet could produce; and nothing, as Mr. Warburton justly observes, “^c will give the common reader a better idea of the value of Mr. Pope’s edition, than the two attempts which have been since made

^a Mr. W.’s *Pref.* p. 14.
Pref. p. 10.

^b *Ib.* p. 19. ^c Mr. W.’s

“ by Mr. Theobald, and Sir Thomas Han-
 “ mer, in opposition to it; who——left their
 “ author in ten times a worse condition than
 “ they found him.” And this will plainly ap-
 pear to any one who compares Mr. Pope’s first
 edition with Mr. Theobald’s, before the book-
 sellers had an opportunity of transplanting the
 blunders of the latter into the text of the for-
 mer; as indeed no small number of readings,
 from both those condemned editions, have un-
 luckily crept into Mr. Warburton’s also.

Mr. Pope ambitiously wished^d that his edi-
 tion should be *melted down* into Mr. Warbur-
 ton’s, as it would afford him a fit opportunity
 of *confessing* his mistakes; but this Mr. War-
 burton with prudence refused; it was not fit
 that the poet’s and the critic’s performances
 should be confounded; and though they are, as
 we may say, rivetted together, particular care
 is taken, that they should never run the one into
 the other; they are kept entirely distinct, and
 poor Mr. Pope is left

“ disappointed, unanneal’d,
 With all his imperfections on his head,

To conclude. Nothing seems wanting to
 this most perfect edition of Shakespear, but the
 CANONS or RULES for Criticism, and the GLOS-
 SARY, which Mr. Warburton * left to be col-
 lected out of his Notes; both which I have

^d Mr W.’s *Pref.* p. 19.
 Editions. * *Pref.* p. 14, 15.

^e That is the reading of the old

endeavoured in some measure to supply, and have given examples to confirm and illustrate each Rule: And I hope when M. Warburton's edition is thus completed, by the addition of what his want of leisure only hindered him from giving the public, it will fully answer the ends he proposed in it; which are “First, “to give the *unlearned reader* a just idea, “and consequently a better opinion, of the “art of criticism, now sunk very low in the “popular esteem, by the attempts of some, “who would needs exercise it without either “natural or acquired talents, and by the ill “success of others, who seem to have lost both “when they come to try them upon English “authors.” And secondly, to deter the “*unlearned writer* from wantonly trifling with “an art he is a stranger to, at the expence of “his own reputation, and the integrity of the “text of established authors;” which, if this example will not do, I know not what will.

† Mr. W.'s *Pref.* p. 14, 15.

‡ N. B. A writer may properly be called *unlearned*, who, notwithstanding all his other knowledge, does not understand the subject which he writes upon.

N. B. *The additional Examples, and
new Canons, are distinguished by an
Asterisk prefixed.*

THE
CANONS or RULES
FOR
CRITICISM.

Extracted out of
Mr. Warburton's *Notes on Shakespear*:

CANON I.

A Professed Critic has a right to declare, that his Author wrote whatever he thinks he should have written, with as much positiveness as if he had been at his elbow.

✓ EXAMPLE I. Vol. IV. p. 330.

“Never went with his forces into France.”

“Shakespear *wrote* the line thus,

“Ne’er went with his *full* forces into France.”

✓ EXAMP. 2. Ib. “Shakespear *wrote* “as rich with
“prize.”

2 *The Canons of Criticism. Can. I.*

✓ EXAMP. 3. Vol. VIII. p. 163. "Shakespear
"wrote "see too"—

✓ EXAMP. 4. — p. 339. "Shakespear wrote—
"make more virtuous" &c.

* EXAMP. 5. Vol. IV. p. 333.

✓ "So many thousand actions *once* a foot"

"Shakespear *must have wrote.*"

"'t *once* a foot," i. e. at once." WARB.

Yet I doubt Mr. Warburton cannot shew an instance, where *at* has suffered this apostrophe before his Edition in 1747.

✓ * EXAMP. 6. Vol. II. p. 444. We must read as
Shakespear *without question wrote,*

"And *thyself* fellow Curtis." WARB.

✓ * EXAMP. 7. Vol. V. p. 2. 2. HENRY VI. 8

Certainly Shakespear wrote *East*.

✓ * EXAMP. 8. Vol. II. p. 250. LOVES LABOR'S LOST.

"It insinuateth me of *infamy.*"

Mr. Theobald had corrected this to *insanie* (from *insania*) Mr. Warburton's note is, "There is no
"need to make the Pedant worse than Shakespear
"made him, who *without doubt* wrote *infanity.*"
WARB.

But why without doubt? Shakespear understood the Characters he drew, and why might not this Pedant, as well as others, choose to coin a new word, when there was an old one as good? In short, why
3 might

Can. I. *The Canons of Criticism.*

3

might not Holofernes take the same liberty as Mr. Warburton so frequently does?

To produce all the examples Mr. Warburton has furnished us with to this Canon, would be to make an extract from a great part of his Notes; however, I cannot help adding one more, which shews the true spirit of a Professed Critic:

* EXAMP. 9. Vol. IV. p. 128. 1 HENRY IV. 129
where lady Kate says to Hotspur,

——— “and thou hast talk’d

* * * * *

“Of palisadoes, *frontiers*, parapets, &c.

In the specimen of Mr. Warburton’s performance, which was given us in the General Dictionary, under the article of Shakespear, note Q, his words on this passage are as follows,

“All here is an exact recapitulation of the apparatus of a siege and defence; but the impertinent word *frontiers*, which has nothing to do in the business, has crept in amongst them. SHAKESPEAR WROTE *Rondeurs*, an old French word for the round towers in the walls of ancient fortifications. The Poet uses the same word englished in K. JOHN, Vol. III p408.

“’Tis not the *rounders* of your old fac’d walls”

“This word was *extremely proper* here, and exactly in place too, between the Palisadoes and Parapets; for first is the palisade, then the bastion, and then the parapet of the bastion: for the old bastion was first a round tower, afterwards it was reduced to a section of only the exterior face, as may be seen in the plans of old fortified places;

“ at length it received the improvement of its present form, with an angle, flanks, and shoulders.”

WARB.

Yet notwithstanding the *extreme propriety* of this word, and the *exact order of place too* in which it stands, all this parade of military skill is silently dropped in Mr. Warburton's edition, and we are directed to read after the *Oxford Editor*,

— FORTINS.

I do not think it a matter of very great Consequence which of the words is retained, because it seems not at all requisite, that what a man talks in his sleep, and is repeated by a Lady, who is not supposed to be deeply skilled in such matters, should have all the preciseness of terms and method, which would be expected in a treatise on fortification: However, it would have been candid in Mr. Warburton, to have owned his mistake, and to have acknowledged the correction of it, though it came from a gentleman, “ who had been recommended “ to him as a “ poor Critic,” and whose necessities he boasts to have supplied: but to give up at once what SHAKESPEAR WROTE, and Mr. Warburton had supported with such a pompous shew of learning, merely on a hint from so despised an Editor, looks as if he had a mind to be thought the adviser of the emendation.

* See Mr. W.'s Preface, p. 10.

C A N O N. II.

He has a right to alter any passage which he does not understand.

✓ EXAMP. I. K. HENRY VIII. Vol. V. p. 400.

“ Which of the peers

“ Have uncontrovert’d gone by him, or at least

“ *Strangely neglected?*”

“ The plain sense requires to read

“ *Stood not neglected.*” WARB.

The plain sense, to any one who attends to Shakespear’s manner of expressing himself, is, Which of the Peers has gone by him not contemned, or, at least, not strangely neglected? He leaves the particle *not*, which is included in the compound *uncontrovert’d*, to be supplied before the latter clause.

There is an instance of a like manner of expression in p. 404.

“ I know her for

“ A spleeny Lutheran, and not wholesome to

“ Our cause, that she should lie i’t’h’ bosom of

“ Our hard rul’d king.

where we must supply “ *that it is not wholesome,*” ✱

And there is the like Ellipsis in this passage

—— “ What friend of mine

“ That had to him deriv’d your anger did I

“ Continue in my liking? Nay gave notice

“ He was from thence discharged?” p. 386.

But there are more than *two* editors of Shakespear, who have “ regarded Shakespear’s anomalies
“ (as we may call them) amongst the corruptions of

6 *The Canons of Criticism.* Can. II.

“ his text, which therefore they have cashier’d, to
 “ make room for a jargon of their own,” as Mr.
 Warburton observes in his *Preface*, p. 16.

EXAMP. 2. Vol. VIII. p. 88. ROMEO AND JULIET.

“ Now afore God, this rev’rend holy friar
 “ All our whole city is much bound *to him*
 “ *to him*] For the sake of the grammar I would
 “ suspect Shakespear wrote,

— “ much bound to *hymn*.”

“ *i. e.* praise, celebrate.” WARB.

And I, for the sake of Mr. Warburton, would
 suspect, that he was not thoroughly awake when he
 made this Amendment. It is a place that wants no
 tinkering; Shakespear uses the nominative case ab-
 solute, or rather elliptical, as he does in *Hamlet*.

“ Your Majesty and we that have free souls,

“ It touches not.” Vol. VIII. p. 196. ✓

“ But yesternight, my Lord, she and that Friar

“ I saw them at the prison.”

MEASURE FOR MEASURE, Vol. I. p. 444. ✓

“ The trumpery in my house, go bring it hither.”

Vol. I. p. 70. TEMPEST.

And this is a frequent way of speaking even in
 prose.

..4

EXAMP. 3. Vol. III. p. 64. ALL’S WELL THAT
 ENDS WELL.

“ *Diana*.—Think you ’tis so?

“ *Hellen*. Aye surely, *meer* the truth.

“ We should read *meerlye* truth. *i. e.* certainly. So

“ Sir Thomas Moore,

“ That we may *merelye* meet in heaven.” WARB.
 Why

Can. II. *The Canons of Criticism.* 7

Why should we not keep to Shakespear's words, and say, he uses the adjective adverbially, as he does in many other places? "*equal* ravenous, as he "*subtil*." V. 350. HEN. VIII. "I am myself *in-different* honest." VIII. 184. HAMLET. Nor needed Mr. Warburton to quote Sir Thomas Moore here, except for the obsolete way of spelling *meerlye*, which he has judiciously followed; for *meer* the truth, signifies, *simply, purely* truth, not *certainly*, which is a needless repetition of *surely*.

EXAMP. 4. Vol VI. p. 84. K. LEAR.

"But mice and rats and such small *deer*
"Have been Tom's food for seven long year."

For *deer*, venison, Mr. Warburton, after Sir. T. Hanmer, chooses to read *geer*, dress or harness.

EXAMP. 5. Vol. V. p. 303.

— "the *adulterate* Hastings."

adulterate Shakespear uses for *adulterous*: but Mr. Warburton, because he would be correcting, alters it to *adulterer*; yet he left the word untouched in that line in HAMLET, Vol. VIII. p. 147.

"Aye, that incestuous, that *adulterate* beast."

EXAMP. 6. Vol. III. p. 382. THE WINTER'S
TALE.

III

"The *Fixure* of her eye has motion in't."

"This is sad nonsense. We should read,

"The *Fissure* of her eye,"—

"*i.e.* the Socket, the place where the eye is." WARB.

The meaning of the line in the original is, Though the eye be fixed (as the eye of a statue always is) yet it seems to have motion in it, that

8 *The Canons of Criticism.* Can. II.

tremulous motion which is perceptible in the eye of a living person, how much soever one endeavours to fix it.

Shakespear uses the word, in the MERRY WIVES OF WINDSOR, Vol. I. p. 305. ✓

— “The firm *Fixure* of thy foot would give an excellent motion to thy gate,” &c.

Fissure, Mr. Warburton’s word, never signifies a socket, but a slit.

EXAMP. 7. Vol. V. p. 446.

— “These are but switches *to ’em*.”

“To what, or whom?—

“We should point it thus,

“These are but switches.—*To ’em*”

“i. e. *Have at you*, as we now say. He says this as he turns upon the mob.” WARB.

To whom? says Mr. Warburton—why to the mob. *to them*, is equivalent to, *in their account*; nor is there a more common expression in the English language; such a thing is nothing *to them*, a trifle *to them*, a flea-bite *to them*, &c.

It is however something new that *to THEM* signifies *Have at you*.

EXAMP. 8. Vol. VIII. p. 82. ROMEO AND JULIET.

“Your first is dead, or ’twere as good he were,

“As living *here*, and you no use of him.”

Here, signifies *in this world*, not *in Verona*. Sir Thomas Hanmer and Mr. Warburton, not understanding this, alter it to, living *hence*.

— p. 265. HAMLET.

“ And flights of angels *sing* thee to thy rest.”

“ What language is this of *flights singing*? We should certainly read,

“ And flights of angels *wing* thee to *thy rest*.
“ i. e. carry thee to heaven.”. WARB.

What language is this? why English certainly, if he understood it. A *flight* is a flock, and is a very common expression, as a *flight* of woodcocks, &c. If it had not been beneath a profess'd critic to consult a Dictionary, he might have found it rendered, *Grex avium*, in Littleton; *Une volée*, in Boyer; and why a *flight* of angels may not *sing*, as well as a *flight* of larks, rests upon Mr. Warburton to shew.

* EXAMP. 9. Vol. VIII. p. 299. OTHELLO.

“ If virtue no *delighted* beauty lack.”

“ This is a senseless epithet. We should read
“ *belighted* beauty.” i. e. white and fair. WARB.

It would have been but *fair* for Mr. Warburton to have given us some authority, besides his own, for the word *belighted*, at least in that signification: but till he does, we may safely think, that Shakespear used *delighted*, either for *delightful*, or *which is delighted in*. We may reckon it among his anomalies abovemention'd, and justify ourselves by an observation of Mr. Warburton's in CYMBELINE Vol. VII. p. 316. note 6. on the words *invisible instinct*: “ The
“ poet here transfers the term belonging to the ob-
“ ject upon the subject, unless we will rather suppose
“ it was his intention to give *invisible* (which has a
“ passive) an active signification.”—If Mr. W. had remembered this observation, and had only changed the places of the words *object*, *subject*, *passive* and
active,

10 *The Canons of Criticism.* Can. II.

active, he needed not to have coined the word *be-lighted* for *fair*.

✓ EXAMP. 10. Vol. VIII. p. 301.—
“*defeat* thy favour with an usurped beard”

“This is not English. We should read *disseat* thy
“favour, i. e. turn it out of its seat, change it for
“another.” WARB.

Defeat signifies, among other things, to *alter*, to *undo*, as the word *defaire*, from whence it comes, does: *Defeasance* has the same signification. But Mr. Warburton gives a pleasant reason for his correction: “The word *usurped* directs to this reading.” For you know *usurpation* necessarily implies the *disseating* or dethroning the former king.

I ask Mr. Warburton’s pardon, for having in the former edition suspected him of making that word, I find it is used by good authority; nevertheless there is neither reason nor authority for bringing it in here.

✓ EXAMP. 11. Vol. IV. p. 104. HENRY IV.

“Thou hast the most unfavoury similies; and art,
“indeed, the most *incomparative*, rascalliest, sweet
“young prince.”

“*incomparative*, Oxford editor.—Vulg. *compara-*
“*tive*.” WARB.

This emendation of *incomparative* (I suppose in the sense of *incomparable*) Mr. Warburton adopts for the same reason, which put Sir Thomas upon making it, because he did not understand the common reading *comparative*, which Shakespear uses here in the sense of *dealing in comparisons*, or, if we may say so, a *simile-monger*. In this place he uses it as an adjective; but he has given us the same word

Can. II. *The Canons of Criticism.* II

word as a substantive in the same sense in this very play, p. 160. ✓

“ And gave his countenance, against his name,
“ To laugh with gybing boys, and stand the push
“ Of every beardless, vain *comparative*.

I think these gentlemen had the same reason for altering *iteration* for *attraction*, a few lines lower, where after Prince Harry had ludicrously quoted a text of Scripture, Falstaff says, “ O, thou hast damnable *iteration*.” — which, I suppose, means a way of *repeting* or quoting Scripture.

EXAMP. 12. Vol. IV. p. 152.

“ Methinks, my *moiety*, north from Burton here
“ In quantity equals not one of yours:”

“ *Methinks, my moiety*,—] Hotspur is here just
“ such another divider as the Irishman, who made
“ *three halves*: Therefore, for the honour of Shake-
“ spear, I will suppose, with the Oxford editor,
“ that he wrote *portion*.” WARB.

If it were not for losing that foolish book-jest about the Irishman, these two editors might as well have supposed, that Shakespear used *moiety* for *portion*, *share*, in general; for so he has used it in KING LEAR, Vol. VI. p. 1. ✓

—“ equalities are so weigh’d, that curiosity in neither can make use of either’s *moiety*.”

Now these *moietys* were only third parts or shares of the kingdom, in the one place as well as the other.

EXAMP.

EXAMP. 13. Vol. I. p. 104. MIDSUMMER NIGHT'S
DREAM.

—“ my chief humour is for a tyrant ; I could play
“ Eracles rarely, or a part to tear a *cat* in.”

“ We should read, A part to tear a *cap* in, for
“ as a ranting whore was called a *tear-sheet*, [2d
“ part of HEN. IV.] so a ranting bully was called
“ a *tear-cap*.” WARB.

Nic. Bottom's being called *Bully* Bottom seems
to have given rise to this judicious conjecture ; but
it is much more likely that Shakespear wrote,
as all the editions give it, “ a part to *tear a cat*
“ *in*,” which is a burlesque upon Hercules's kill-
ing a lion.

EXAMP. 14. Vol. II. p. 60. MUCH ADO ABOUT
NOTHING.

“ Out on thy seeming—I will *write* against it.”

“ What ? a libel ? Nonsense. We should read, I
“ will *rate* against it, i. e. *rail* or *revile*.” WARB.

Does Mr. Warburton then find it impossible to
write, unless he writes a libel ? However that be,
this emendation makes the matter worse ; for we
cannot say, I will *rate* against a thing, or *revile* against
it, tho' *rail* we may ; but that is not much better
than *libelling*.

EXAMP. 15. Vol. III. p. 431. KING JOHN.

— “ this day grows wondrous hot :

“ Some *airy* devil hovers in the sky,

“ And pours down mischief” —

“ We

Can. II. *The Canons of Criticism.* 13

“ We must read *fiery* devil, if we will have the
“ cause equal to the effect.” WARB.

Airy devil seems an allusion to the Prince of the power of the air; but the effect described is *pouring down* mischief, which would suit a *watery* devil better than a *fiery* one.

* EXAMP. 16. Vol. IV. p. 110. First part of
HENRY IV.

“ I then all smarting with my wounds; being *gal'd*
“ To be so pester'd with a popinjay,
“ Out of my grief, and my impatience
“ Answer'd, neglectingly, I know not what,” &c.

“ In the former editions it was,
“ I then all smarting with my wounds being *cold*,
“ To be so pester'd,” &c.

“ But in the beginning of the speech, he represents himself at *this* time not as *cold* but *hot*, and
“ inflamed with rage and labour.

“ When I was dry with rage and extreme toil,” &c.

“ I am persuaded therefore, that Shakespear
“ wrote and pointed it thus,

“ I then all smarting with my wounds; being *gal'd*
“ To be so pester'd with a popinjay,” &c. WARB.

Mr. Warburton in order to make a contradiction in the common reading, and so make way for his emendation, misrepresents Hotspur as at *this* time [when he gave this answer] *not cold but hot*. It is true, that at the beginning of his speech, he describes himself as

—“ dry with rage and extreme toil

“ Breathless and faint, leaning upon his sword.”

Then comes in this gay gentleman, and holds him in an idle discourse, the heads of which Hotspur gives
us,

14 *The Canons of Criticism.* Can. II.

us, and it is plain by the context, it must have lasted a considerable while. Now the more he had heated himself in the action, the more, when he came to stand still for any time, would the cold air affect his wounds: But though this imagined contradiction be the reason assigned for changing *cold* into *gal'd* or *galed* (for so he mis-spells it both in text and notes, to bring it nearer, I suppose, to the traces of the original) it is probable, the real reason for this emendation was, because otherwise he could not make it join with the following line,

“ To be pester’d with a popinjay.

But this objection will be removed, if we allow, what is undeniably the case in some other places, that the lines have been transposed; and read them thus,

“ I then all smarting with my wounds being cold,

“ Out of my grief, and my impatience

“ To be so pester’d with a popinjay,

“ Answer’d neglectingly,” &c.

* EXAMP. 17. Vol. II. p. 336. AS YOU LIKE IT,
Clown. “ You have said; but whether wisely or
“ no, let the *forest* judge.”

We should read *Forester*, i. e. the Shepherd who was there present. WARB.

It would have been kind in Mr. Warburton to have told us *why* we should read *forester*, when the other word is better. Nothing is more usual than to say the *town* talks, the whole *kingdom* knows of such a thing; and one would imagine Mr. Warburton could not have had a relation to one of the
Inns

Can. II. *The Canons of Criticism.* 15

Inns of Court so long, and not hear of a Man's being tried by his *Country*.

* EXAM. 18. Vol. II. p. 22. MUCH ADO ABOUT NOTHING.

“Therefore all hearts in love trust *their* own
“tongues

“Let every eye negotiate for itself,” &c.

Mr. Warburton, after the Oxford Editor, reads *your* own tongues: but there is no need of mending the old reading, by an awkward change of the persons; *Let*, which is expressed in the second line, is understood in the first. See Ex. 21. [22]

* Examp. 19. Ibid. p. 47.

—And for your writing and reading, let them appear when there is *no* need of such vanity—]

“Dogberry is only absurd, not absolutely out of
“his senses. We should therefore read *more* need.”

WARB.

What Mr. Warburton says of Dogberry, is as much as can fairly be said of himself, when he corrects only this one contradictory blunder of his among an hundred, of which his speeches are full, and which make the humor of his Character. He is perpetually making these *qui pro quos*, as Mr. Warburton's friends the French call them.

* EXAMP. 19. Vol. II. p. 61.

“Who hath indeed most like a *liberal* villain

“Confess'd the vile encounters they have had.

“most like a *liberal* villain] We should read like
“an *illiberal* villain.” WARB.

This

This is what Mr. Warburton calls *the rage of correcting*; for if he had given to the word *liberal*, the same explanation as he does in OTHELLO, Vol. VIII. p. 310. *liberal* for *licentious*, or even taken it for *free, unreserved*, he needed not have altered Shakespear's words.

* EXAMP. 21. Ibid. p. 63.

“ But mine—and mine I lov'd,—and mine I prais'd;
 “ And mine that I was proud on—mine so much,
 “ That I myself was to myself not mine,
 “ Valuing of her—why she—O she is fallen,” &c.

The sense requires, that we should read as in these three places. WARB.

And he goes on to give us what he imagines to be the reasoning of the speaker. But this correction is owing to want of attention, and, if I am not mistaken, makes it little better than nonsense; he takes *mine* to be the accusative case, which is the nominative, in apposition with *she*. If these lines are read with proper pauses, here is a fine climax, which is spoil'd by his emendation; perhaps he did not know, that *whom* or *that* is to be understood after *mine* in the two first places, as it is expressed in the third.

* EXAMP. 22. Vol. II. p. 113. MERCHANT OF VENICE.

“ See to my house left in the FEARFUL guard
 “ Of an unthrifty knave——

“ But surely *fearful* was the most trusty guard for
 “ a house-keeper, in a populous city — I *suppose*
 “ therefore, that Shakespear wrote

FEARLESS guard, i. e. *careless*, &c. WARB.
 And

Can. II. *The Canons of Criticism.* 17

And upon this *supposition* he alters the text without giving any authority for using *fearless* for *careless*; forgetting in the mean time, that if Launcelot was *fearful*, he might run away. But there is no need either of that construction, or Mr. Warburton's alteration. Fearful guard, here means, a guard of which he has reason to be *afraid*, which he cannot *trust* or *rely* on.

✓ * EXAMP. 23. Vol. II. p. 286. LOVE'S LABOR'S
LOST.

"And cuckow buds of yellow hue

"Do paint the meadows *with delight*"

— "I would read thus,

"Do paint the meadows *much bedight*,"

"i. e. much *bedecked* or *adorned*, as they are in
"spring time." WARB.

But if they are much *bedight* already, they little need painting.

✓ * EXAMP. 24. Vol. II. p. 337. AS YOU LIKE IT.

"O most gentle *Jupiter*!

"We should read *Juniper* — alluding to the
"proverbial term of a Juniper lecture: a sharp
"or unpleasing one; *Juniper* being a rough prick-
"ly plant." WARB.

Not to take notice of this *gentle, rough, prickly* plant, which Mr. Warburton has found out, I believe no body but he would have dreamed of a Juniper lecture here, any more than above, where the same Rosalind says,

“O *Jupiter*! how weary are my spirits!

C

* EXAMP.

* EXAMP. 25. Vol. V. p. 8. 2 HENRY VI.

“ And all the wealthy kingdoms of the *west*.”

“ Certainly Shakespear wrote *east*.” WARB.

Why so certainly? Has Mr. Warburton forgot what he seems desirous of making Shakespear allude to in some places; the discovery of the West Indies, and the hopes of immense gain from that new country?

* EXAMP. 26. Vol. III. p. 309. WINTER'S TALE.

“ I say, good Queen,

“ And would by combat make her good, so were I

“ A man, *the worst* about you.

— Surely she [*Paulina*] could not say, that were
 “ she a man the worst of these [*the courtiers about the*
 “ King] she would vindicate her mistress's honor
 “ against the King's suspicions in single combat.
 “ Shakespear, I am persuaded, wrote

A man on th' *worst* about you.

“ i. e. were I a man, I would vindicate her ho-
 “ nour on the worst of these sycophants about you.”

WARB.

But *surely* this emendation is for want of understanding English. If the text had been, a man the *best* about you, there would have been a necessity for some alteration; but the worst man here, does not signify the *wickedest*, but the *weakest*, or *least warlike*: so a *better* man, the *best* man in company, frequently refer to courage and skill in fighting, not to moral goodness.

* EXAMP.

* EXAMP. 27. Vol. IV. p. 430. HENRY V.

“ Thus far with rough and all unable pen

“ Our *bending* author hath pursu’d the story”

“ Our *bending* author”—] We should read,

“ *Blending* author”—

“ So he says of him just afterwards, *mangling*

“ by starts.” WARB.

I believe we shall hardly meet with the word *blending*, thus neutrally used in any good author, and I am sure we shall not meet with such a reason in any good critic; because *he says just afterwards, mangling*, a reason which deserves to be ranked under Canon VIII. but I doubt Mr. Warburton took *mangling* for *mingling*, and had a mind to introduce a beautiful tautology.

Bending may either signify *unequal to the task*, or *suppliant*, as Shakespear expresses it in HAMLET, Vol. VIII. p. 193.

— “ *stooping to our clemency.*”

This is plain enough, “ but (as Mr. Warburton says, p. 481. of this volume) what will not a puzzling critic obscure ?”

* EXAMP. 28. Vol. II. p. 410. TAMING OF THE SHREW.

— “ farther than at home,

“ Where small experience grows but in a few.”

“ *Where small experience grows but in a few*] This

“ Nonsense should be read thus,

Where small experience grows but in a *mew*.

20 *The Canons of Criticism.* Can. II.

“ i. e. a confinement at home. And the meaning is, that no improvement is to be expected of those who never look out of doors.” WARB.

And he supports his use of the word by a line of Fairfax,

She hated chambers, closets, secret mewes.

So because Fairfax calls a *chamber*, or a *closet*, a *mew*, Mr. Warburton will call a *whole country* so.

Mr. Theobald explains it, *except in a few*. i. e. instances are uncommon: which is not nonsense, but perhaps the place should be pointed thus,

— “ at home,

“ Where small experience grows.—But in a few,
“ Signior Hortentio, thus it stands with me,” &c.

i. e. in short, in a few words.

So in HEN. VIII. “ I’ll tell you in a little.”

‡

Act. II Sc. 1

* EXAMP. 29. Vol. V. p. 400. HENRY VIII.

— “ when did he regard

“ The stamp of nobleness in any person

“ Out of himself?”

“ The expression is bad, and the thought false.

“ For it supposes Wolsey to be *noble*; which was

“ not so: we should read and point

— “ when did he regard

“ The stamp of nobleness in any person;

“ Out of himself?”

“ i. e. When did he regard nobleness of blood in

“ another; having none of his own to value him-

“ self upon?” WARB.

Mr. Warburton’s delicate ear seems formed for the harmony of these sort of elisions *out of’t, on th’*

‡ 2^d Part Henry IV Act 1. Vol: III p 445. Theo. worst
In few, his Death whose spirit lent a fire
Even to the dullest peasant in his Camp &c
Measure for Measure Vol 1. 324 Theobald 1st Edit
Do not believe it; Fewness & truth too thus

Can. II. *The Canons of Criticism.* 21

worst, *thou split'st, 'tonce a foot, arg'shing* a dissyllable, &c. for unless it be to improve the sound, there is no need of this amendment; which, if another had made it, he might perhaps have called *the palttry clipt jargon of a modern fop.* Vol. VI. p. 469.

Though Wolfey was not nobly born, yet he had the *stamp of nobleness* impressed on him, both by the King and the Pope. And as to the expression — *out of himself* in the sense of *except in* himself — it has the genuine air of Shakespear. The complement made to Shakespear in the beginning of this note, should be referred to Canon IV.

* EXAMP. 30. Vol. VII. p. 315. CYMBELINE.

“ I'd let a *parish* of such Clotens blood]

“ This nonsense should be corrected thus”

“ I'd let a *marish* of such Clotens blood.

“ i. e. a marsh or lake.” WARB.

The sense of the passage is, I would let blood (or bleed) a whole parish, or any number of such fellows as Cloten, not that I would let out a parish of blood; so that Mr. Warburton may keep his *marish* to be inhabited, as he says Venice was, by poor fishermen, without letting it bleed, which might make it *aguish*. But if the reader approves his *correction*, it will lead us to another in page 355 of this volume, where we may read,

———— “ and hath

“ More of thee merited, than a *pond* of Clotens

“ Had ever shore for” ———

instead of ——— “ then a *band* of Clotens

“ Had ever *scar* for ———

* EXAMP. 31. Vol. I. p. 411. MEASURE FOR MEASURE.

“ *Is't not drown'd in the last rain?*” “ This
“ strange nonsense should be thus corrected, *It's not*
“ *down i'th' last reign*, i. e. *these* are severities un-
“ known to the old Duke's time. *And this is to the*
“ *purpose.*” WARB.

scene

To what *purpose* it is I cannot tell, except it be to make a passage absolute nonsense, which at least was sense before he meddled with it. Though it may be difficult to explaine all that Lucio says in this ~~sense~~, Mr. Warburton has had the luck to make matters harder than he found them.

Lucio says, “ How now, noble Pompey ? What, at the wheels of Cæsar ? &c. — What reply ? ha ? What sayst thou to this tune, matter, and method ?” [i. e. *what answer have you to make me ?*] Is IT [*his reply or answer*] not drown'd in the last rain ? A proverbial phrase to express a thing which is lost.

This explication seems easier than that *it* should signify *these* severities, and *down in the last reign* unknown to the old Duke's time, as much as Mr. Warburton assures us, that *it is to the purpose*.

In his very next note, he has, by arbitrarily altering the pointing, obscured a passage which was clear before, lost the real jest in hunting for humor where none was designed, and attributed a sentiment to one of the speakers, which there is not the least foundation for, while he supports this only by a *This is in character*.

Note 8. “ Go, say I sent thee thither. For debt, Pompey, or how ?”] It should be pointed thus, “ Go, say, I sent thee thither for debt, Pompey ;

“pey; or how” — i. e. to hide the ignominy of thy case, say I sent thee to prison for debt, or whatever pretence thou fanciest better.” The other humorous replies, “For being a bawd, for being a bawd, i. e. The true cause is the most honourable. This is in character.” WARB.

Pompey, as he is going to prison, on seeing Lucio, cries, “Is py comfort: I cry bail,” &c. hoping that Lucio would stand his friend, but he all along, instead of comforting, aggravates his distress, by bantering him. After several other questions he asks,

“Art thou going to prison, Pompey?”

Clown. “Yes, faith, Sir.”

Lucio. “Why ’tis not amiss, Pompey: farewell.”

“Go, say I sent thee thither.”

After this jest he resumes his questions, and asks the cause of his commitment — “For debt, Pompey, or how?” to which the Clown gives the true answer, that he was committed for being a bawd.

Where now is there the least foundation for this conceit of *hiding the ignominy of his punishment*? or the humor of that reply, for being a bawd, i. e. *the true cause is the most honourable*; which is a reflection, that deserves to be ranked under Canon XII.

*EXAMP. 32. Vol. III. p. 150. TWELFTH NIGHT.

--- “it is silly sooth

“And dallies with the innocence of love

“Like the old age.”

Speaking of a song. It is a plain old song, says he, has the simplicity of the ancients, and dallies

with the innocence of love; i. e. sports and plays innocently with a love subject, as they did in old times.

But Mr. Warburton, who is here out of his Element, and on a subject not dreamt of in his Philosophy, pronounces peremptorily,

“*Dallies has no sense, we should read tallies.*”
WARB.

Spoken more like a baker or milkman, than a lover.

* EXAMP. 33. Vol. I. p. 412. MEASURE FOR MEASURE.

“*It is too GENERAL a vice*] The occasion of the observation was, Lucio’s saying, That it ought to be treated *with a little more lenity*, and his answer to it is — *The vice is of great kindred*. Nothing *can be more absurd than all this*. From the occasion and the answer therefore it appears, that Shakespear wrote,

“*It is too gentle a vice.*”

“*which signifying both indulgent and well-bred, Lucio humorously takes it in the latter sense.*”
WARB.

Read either, *it is too indulgent a vice*, or *too well-bred a vice*, in answer to what Lucio says, and you will find they are both nonsense. The word *gentle*, therefore, if Shakespear did write it, must have a third sense, which Mr. Warburton unkindly keeps to himself.

But the truth is, the old reading is right; and the dialogue, before Mr. Warburton interrupted it, went on very well. “A little more lenity to leachery (says Lucio) would do no harm in him”;
the

Can. III. *The Canons of Criticism.* 25

the Duke answers, "It is *too general* a vice." "Yes" (replies Lucio) — the Vice is of great kindred "---- it is well allied," &c. As much as to say, Yes truly, it is general, for the greatest men have it as well as we little folks. And a little lower he taxes the Duke personally with it. Nothing can be more natural than all this,

C A N O N I I I .

These alterations he may make, in spite of the exactness of measure.

EXAMPLE I. Vol. V. p. 383. HENRY VIII.

"I do not know,
"What kind of my obedience I should tender;
"More than my All is nothing; nor my prayers" &c.

Where the obvious sense is, If my All were more than it is, it would be nothing (of no value) so that I cannot possibly make any fit return to the king for his favour.

But Mr. Warburton pronounces *ex cathedra*,

"*More than my All is nothing*] No figure can
"free this Expression from nonsense. *In spite of*
"*the exactness of measure* we should read,

More than my All *which* is nothing:

"i. e. which All is nothing."

Where instead of correcting Shakespear, he should have corrected his own understanding; for if her All might be nothing, why might not a little more than her All be so?

* EXAMP.

26 *The Canons of Criticism.* Can. III.

* EXAMP. 2. Vol. I. p. 119. MIDSUMMER
NIGHT'S DREAM.

——— “And some keep back
“The clamorous owl, that nightly hoots and
“wonders
“At our quaint *spirits*. Sing me now asleep,” &c.
“*At our quaint spirits*] We should read *sports*.”
WARB.

The persons of the fairies seem a properer object of wonder to the owl than their sports, for which reason, as well as for the sake of the measure, the old reading, *spirits*, is preferable.

If Mr. Warburton stole this emendation from Sir Thomas Hanmer, for it occurs in his Edition also, he should have done him the justice to have taken the whole of it, and so have preserved the measure of the verse.

“At our quaint *sports*. Come sing me now asleep:”

* EXAMP. 3. Vol. IV. p. 8. KING RICHARD II.

“This we prescribe though no Physician,” &c.

“I must make one remark in general on the
“rhymes throughout this whole play; they are so
“much inferior to the rest of the writing, that they
“appear to me of a different hand. What con-
“firms this, is that *the context does every where ex-*
“*aetly* (and frequently much better) connect with-
“out the inserted rhymes, except in a very few
“places; and just there too, the rhyming verses are
“of a much better taste than all the others, which
“rather strengthens my conjecture.” Mr. POPE.

The professed critic might have seen, that this observation of Mr. Pope's happens to be very un-
luckily placed here, because the context, without
the

Can. III. *The Canons of Criticism.* 27

the inserted rhymes, will not connect at all. For example, let us read the passage as it would stand corrected by this rule,

K. Richard. " Wrath-kindled Gentlemen, be
" rul'd by me,
" Let's purge this choler without letting blood.
* * * * *
" We were not born to sue, but to command,
" Which since we cannot do to make you friends
" Be ready, as your lives shall answer it,
" At Coventry, upon St. Lambert's day;
" There shall your swords and lances arbitrate, &c.

Here we see, that when the rhyming part of this dialogue is left out, King Richard begins with dissuading them from the duel, and in the very next sentence, absurdly enough, appoints the time and place of their combat. Nor are these rhyming verses in so despicable a taste as they are represented; on the contrary, what both of the persons say about the value of their good name and honor, contains sentiments by no means unworthy of their birth and nobility.

But Mr. Warburton seizes on this licence of his friend, to nibble at the rhyming part of the play, and in page 15, makes a needless alteration in defiance of the rhyme, and, as it seems, merely in defiance.

" As gentle and as jocund as to *jest*
" Go I to fight: Truth hath a quiet breast."
" Not so neither, we should read, to *just*, i. e. to
" tilt or tourney, which was a kind of sport too."

WARB.

By the pertness of his "*Not so neither*" one would imagine, he had some smart reason to give against that expression to *jest*, yet his remark "*which was*
" *a kind*

28 *The Canons of Criticism.* Can. III.

“ *a kind of sport too*” brings it as near as possible to the idea of *jesting*, and seems to have been suggested to him by his evil Genius, merely to weaken the force of his own emendation.

* EXAMP. 3. Vol. V. p. 320. RICHARD III.

“ This, this, All-soul’s day to my fearful soul

“ Is the determin’d *respice* of my wrongs.”

“ This is nonsense, we should read, *respect* of my
“ wrongs, i. e. requital.” WARB.

The whole tenor of the speech plainly shews, that the sense is “ This day is the utmost respice of the
“ punishment, which heaven has determined to in-
“ flict on me for the wrongs I have done.” There was therefore no reason, except for the harmonie’s sake, to change respice into respect.

* EXAMP. 4. Vol. VI. p. 98. KING LEAR.

Ang’ring itself and others----] Here Mr. Warburton, after the Oxford editor, would, if he could, read *anguish’ing* ; but imagining the measure would not bear this word, they slip out the *u* by a clean conveyance, and write *ang’ish’ing*, which, as it still has three syllables, does not mend the matter. They should have given us boldly *ang’shing*, a dissyllable.

* EXAMP. 5. Vol. VI. p. 401. MACBETH.

“ To fright you thus, methinks, I am too savage;

“ To do *worse* to you were fell cruelty”

“ Who can doubt it? But this is not what he
“ would say. A stranger of ordinary condition ac-
“ costs a woman of quality without ceremony, and
“ tells her abruptly, that her life, and her children’s
“ lives, are in imminent danger, but seeing the effect
“ this had upon her, he adds, as we should read it,
“ To

“ To do *worship* to you were fell cruelty.
 “ that is, but at this juncture to waste my time in
 “ the gradual observances due to your rank, would
 “ be the exposing your life to immediate destructi-
 “ on. *To do worship*, signified, in the phrase of that
 “ time, to *pay observance*.” WARB.

Our critic is strangely punctilious, and mannerly all of a sudden; the times he is talking of were not so ceremonious, and Shakespear makes messengers accost even crowned heads as abruptly, as this does Lady Macduff. He does her worship, as Mr. Warburton interprets it, in those words. “ Bless you, “ fair Dame”! And why may not, *to do worse to you*, signify to fright you more, by relating all the circumstances of your danger, which would detain you so long, that you could not avoid it?

I remember another fit of mannerliness, which took him very unluckily. In Vol. IV. p. 113. he had sneer'd Sir Thomas Hanmer for changing Sirrah into Sir. 1st part HENRY IV.

---“ *but Sirrah from this hour.*] The Oxford editor “ (says he) is a deal more courtly than his old plain “ Elizabeth author. He changes *Sirrah* therefore to “ *Sir.*” But Mr. Warburton, three pages off, is no less courtly, where he makes Eteocles in Euripides say, “ I will not, *Madam*, disguise my thoughts,” &c. lb. p. 116.

C A N O N I V .

Where he does not like an expression, and yet cannot mend it, he may abuse his author for it.

EXAMP. I. Vol. V. p. 353. HENRY VIII.

“My life itself, and the *best heart* of it.”

“*and the best heart of it,*] The expression is monstrous. The heart is supposed the seat of life: But “as if he had many lives, and to each of them a heart, “he says his *best heart*. A way of speaking, that “would have become a cat rather than a king.”

WARB.

Poor Shakespear! your anomalies will do you no service, when once you go beyond Mr. Warburton’s apprehension; and you will find a profess’d critic is a terrible adversary, when he is thoroughly provoked: you must then speak by the card, or equivocation will undo you. How happy is it, that Mr. Warburton was either not so attentive, or not so angry, when he read those lines in *Hamlet*,

“Give me that man,

“That is not passion’s slave, and I will wear him

“In my heart’s core; aye, in my heart of heart”—

We should then perhaps have heard, that this was a way of speaking, that would have rather become a pippin than a prince.

* EXAMP. 2. Vol. VIII. p. 337. “*Keep leets and law-days —*] i. e. govern. A metaphor “wretchedly forced and quaint.” WARB.

* EXAMP. 3. Vol. III. p. 104. ALL'S WELL
THAT ENDS WELL.

— “ then if you know
“ That you are well acquainted with your self }
“ i. e. then if you be wise. A strange way of ex-
“ pressing so trivial a thought.” WARB.

Strange indeed, if that were the thought; but the true sense of the passage is, Confess the ring was hers, *for you know it as well as you know that you are yourself.*

* EXAMP. 4. Vol. VI. p. 172. TIMON OF ATHENS.

Note 2. “ Nothing can be worse or more obscurely expressed; and all for the sake of a
“ wretched rhyme.” WARB.

* EXAMP. 5. Vol. VI. p. 402. MACBETH.

“ each new morn
“ New widows howl, new orphans cry, new sorrows
“ Strike heaven on the face, that it resounds
“ As if it felt with Scotland, and yell'd out
“ Like syllables of dolor.”

— “ *and yell'd out*
“ *Like syllables of dolor.*] This presents a ridiculous image.” WARB.

I cannot conceive what sort of notion Mr. Warburton has of ridicule, if he thinks this, and the *virginal palms* of the young Roman ladies in Coriolanus, to be ridiculous images.

^b See Canon VII. Examp. 9.

32 *The Canons of Criticism.* Can. IV.

* EXAMP. 6. Vol. VII. p. 150. ANTHONY AND
CLEOPATRA.

--- "That, without which
" *A Soldier and his sword grant scarce distinction]*
" Grant for afford. It is badly and obscurely ex-
" pressed." WARB.

* EXAMP. 7. Vol. VIII. p. 355. OTHELLO.

--- "number'd" ---
" *The Sun to course —] i. e. number'd the Sun's*
" courses. Badly express'd." WARB.

CANON V.

Or he may condemn it as a foolish interpolation.

EXAMPLE 1. Vol. VIII. p. 188. ---

So Mr. Warburton does this passage in *Hamlet*,

"neither having the accent of Christian, nor the
" gate of Christian, Pagan, nor man,"

though there is a manifest reference to it in the
words immediately following, "have so strutted
" and bellowed."

EXAMP. 2. Vol. III. p. 297. KING JOHN.

"And so am I, whether I smack or no.

"A nonsensical line of the players." WARB.

EXAMP.

EXAMP. 3. Vol. IV. p. 353. HENRY V.

“Up in the air crown’d with the golden sun.”

“A nonsensical line of some player.” WARB.

* EXAMP. 4 Vol. IV. p. 110. 1 HENRY IV.

—— “and took’t away again, &c.] This stupidity between the hooks is the players.” WARB.

* EXAMP. 5. Vol. VI. p. 72. K. LEAR.

“You sulphurous and thought executing fires,
“Vaunt couriers of oak-cleaving thunder bolts”
“Single my white head—

“The second of these lines must needs be the players’ spurious issue. The reason is *demonstrative*.
“Shakespear tells us in the first and third lines, truly,
“that the flash does the execution; but in the second
“he talks of an imaginary thunderbolt (distinct from
“the flash or fire, which fire he calls only the *vaunt*
“*couriers* or fore-runners of it) which he falsely says
“does it. This is so glaring a contradiction, as makes
“it impossible to be all of one hand.” WARB.

The latter part of this note I subscribe to. It appears to be so in fact, for the contradiction is of Mr. Warburton’s hand, and if there be any spurious issue, it must call him Father; Shakespear’s sense is as plain as words can make it.

“O light’ning, thou fore-runner of thunder,
“sing me, &c.

What is there here, that can possibly mislead Mr. Warburton to think of thunder singing him? The lightning and the thunder have two distinct offices allotted them by the speaker. He calls on the former to *sing his white head*, and on the latter to

D

strike

34 *The Canons of Criticism.* Can. VI.

Strike flat the thick rotundity of the world. And thus the sentiment rises properly throughout the speech, and the line in question is a very fine part of it; for however absurd thunderbolts may be in true philosophy, their poetical existence is unquestionable, and their actual existence is still universally believed by the common people in the country, who every day gather up flints of a particular form, which they call by that name. But Mr. Warburton will make his *writing and reading* appear *when*, as honest Dogberry says, *there is no need of such vanity*. He had better have given a truce to his philosophy, and minded his Grammar a little better, and then he would not have set the numbers a tilting at each other in the manner he has done above.

— *Fire* (singular) is the *vaunt-couriers* (plural) but the low care of Grammar is beneath a Profess'd Critic.

See Canon II. Example 30.

* EXAMP. 6. Vol. III. p. 139. TWELFTH NIGHT.

“*with such estimable wonder.*] An interpolation of “the players.” WARB.

C A N O N VI.

As every author is to be corrected into all possible perfection, and of that perfection the profess'd critic is the sole judge; he may alter any word or phrase, which does not want amendment, or which will do, provided he can think of any thing, which he imagines will do better.

EXAMP. 1. Vol. V. p. 220. RICHARD III.

“*where no blood dwells*] This may be right.

“ But

Can. VI. *The Canons of Criticism.* 35

“ But probably [Shakespear wrote, *whence no blood wells.*” WARB.

EXAMP. 2. Vol. VI. p. 63. K. LEAR.

“ All’s not offence, that indiscretion *finds*,
“ And dotage terms so.”

“ I am almost persuaded, that Shakespear wrote
“ *finds*, i. e. *censures*; the common reading being
“ scarce sense.” WARB.

This censure proceeds from Mr. Warburton’s not understanding the common reading. *Finds* is an allusion to a Jury’s verdict; and the word *so* relates to *that*, as well as to *terms*. We meet with the very same expression in HAMLET, Vol. VIII. p. 241.

“ Why, ’tis *found so*.

Shakespear uses the word in this sense in other places,

“ The crowner hath sat on her, and *finds it* Christian
“ burial.” *ib.*

AS YOU LIKE IT. II. 360. “ Leander—was
“ drown’d, and the foolish chroniclers [*perhaps co-*
“ roners] of that age *found it was*—Hero of Sestos.”

EXAMP. 3. Vol. VI. p. 75. KING LEAR.

“ That under covert and *convenient* seeming” —

“ This may be right. And if so, *convenient* is
“ used for commodious or friendly. But I rather
“ think the poet wrote

“ That under *cover of convivial* seeming”—WARB.

Were not Mr. W. known to be of a different character, one might imagine him very fond of convivial doings, from this note, and one in ALL’S WELL THAT ENDS WELL, where on the words,

“ And pleasure drown the brim ;”

his observation is, “ Metaphor taken from an overflowing cup. It is one of the *boldest* and *noblest* expressions in all Shakespear.” III. 50.

EXAMP. 4. Vol. IV. p. 332. KING HENRY V.

“ The civil citizens *kneading* up the honey.

“ This may possibly be right; but I rather think that Shakespear wrote *beading* up the honey.”

WARB.

EXAMP. 5. Vol. VII. p. 323. CYMBELINE.

— “ The very Gods”—

“ The very Gods may indeed signify the Gods themselves, immediately, and not by the intervention of other agents or instruments; yet I am persuaded the reading is corrupt, and that Shakespear wrote

— “ the warey Gods—

“ *warey* here signifying, *animadverting*, *forewarning*, and *ready to give notice*; not, as in its more usual meaning, *cautious*, *reserved*.” WARB.

Here again it were to be wished, that Mr. Warburton had given some authority for using the word in this sense; which if he had looked for, he might have found at least how to spell it.

EXAMP. 6. Vol. V. p. ²305.

For “ devil-butcher” Mr. Warburton reads *devil’s butcher*. (i. e. kill-devil.)

EXAMP.

Can. VI. *The Canons of Criticism.* 37

EXAMP. 7. Vol. VIII. p. 99. ROMEO AND
JULIET.

“ A beggarly account of empty boxes.”

“ I suspect that Shakespear wrote,

“ A *braggartly* account of empty boxes.

“ Not but *account* may signify *number* as well as
“ *contents*; if the first, the common reading is right.”

WARB.

Qu. What are the contents of empty boxes?

EXAMP. 8. Vol. VIII. p. 398. TROILUS AND
CRESSIDA.

— “ If thou use to beat me, I will begin at thy
“ heel, and tell what thou art by inches, thou thing
“ of *no bowels*, thou!”

— “ *thou thing of no bowels*] Though this be sense,
“ yet I believe it is not the poet's—I should ima-
“ gine the true reading was, Thou thing of *no*
“ *vowels*, i. e. without sense; as a word without
“ vowels is jargon and contains no idea.” WARB.

EXAMP. 9. Vol. V. p. 213. KING RICHARD III.

“ To fright the souls of fearful adversaries”

“ This may be right. But I rather think Shake-
“ spear wrote the *foule*, French, the *croud*, or *mul-*
“ *titude*.” WARB.

EXAMP. 10. Vol. II. p. 294. AS YOU LIKE IT.

— “ Albeit I confess your coming before me is
“ nearer to his *reverence*.”

Mr. Warburton owns *this is sense*, and gives it the proper interpretation; but prudently prefers *revenue to reverence*, and has alter'd the text accordingly.

* EXAMP. 11. Vol. II. p. 155. MERCHANT OF VENICE.

"I thank you for your wish, and am well *pleas'd*
 "To wish it back on you"—] I should rather think
 "Shakespear wrote,

—— "and am well *'pris'd*,
 "from the French *appris*, taught, instructed, &c.
 WARB.

Why Mr. Warburton should rather think so, I cannot imagine, except for the sake of introducing a word of his dear French origine, but he takes a large fine for his *donum civitatis*, as he elsewhere calls it. Shakespear neither uses French words so needlessly, nor does he hack and mangle his words at this rate, to fit them for a place they were not designed for — "am well pleased to wish it back," &c. is the same with — "wish it back to you with a great deal of pleasure." And now the reader may pay Mr. Warburton the same complement for his emendation, as Portia does to Jessica for her good wishes, and be well *'pris'd* and well pleased likewise to wish it him back again.

* EXAMP. 12. Vol. IV. p. 332. K. HENRY. V.

"Others like *merchants* venture *trade abroad*] What
 "is the venturing trade? I am persuaded, that we
 "should read and point it thus,

"Others like *merchant-venturers* trade abroad."

WARB.

When

When Mr. Warburton understands what merchant-venturers are, he will know what it is to venture trade, till then he might leave Shakespear as he found him.

* EXAMP. 13. Vol. V. p. 39. 2 HENRY VI.

“ *So cares and joys abound, as seasons fleet*] I imagine Shakespear might write,

“ So cares and joys go round” — **WARB.**

Any one else would imagine, that Shakespear needed no amendment here, but I fancy Mr. Warburton might borrow his emendation from a Tetra-
stich he contemplated at the top of an Almanack.

“ War begets poverty, poverty peace,

“ Peace makes riches flow, time ne’er doth cease,

“ Riches produceth pride, pride is war’s ground,

“ War begets poverty — *so the world goes round.*

* EXAMP. 14. Vol. III. p. 145. TWELFTH NIGHT.

“ Do ye make an alehouse of my Lady’s house,

“ that ye squeak out your *coziers* catches, without

“ any mitigation or remorse of voice,” &c.

“ *Coziers* catches] Cottiers, rustic, clownish. **WARB.**

I suppose the Reason of Mr. Warburton’s amendment was, because he could not find Shakespear’s word in Skinner, who told him, that *Cotty*er is *rusticus, villanus*; but had he looked into that part of his Dictionary, which contains the old English words, he would have found *Cosier, sartor vestiarius*; or Minshew would have told him, it was a butcher or cobbler.

* EXAMP. 15. Vol. II. p. 120. MERCHANT OF VENICE.

Laun. "The old proverb is very well parted between my master Shylock and you, Sir; you have the grace of God, and he has enough."

Bass "Thou *speak'st* it well;—] I should choose to read, Thou *split'st* it well;" WARB.

I suppose, because the division put him in mind of splitting a text, or because split'st was more musical and harmonious to Mr. Warburton's ear.

* EXAMP. 16. Vol. VI. p. 4. K. LEAR.

—"express our darker purpose] Darker, for more secret. WARB.

I am at a loss to find where is the necessity of this doughty explication, unless it be to introduce the next note, p. 5. where Mr. Warburton has discovered a secret, which, had it not been for his *usual sagacity*, might have lien in the dark for ever.

—"and 'tis our *fast intent*, &c.] This is an interpolation of Mr. Lewis Theobald, for want of knowing the meaning of the old reading in the Quarto of 1608, and the first Folio of 1623; where we find it,

—"and 'tis our first intent,
"which is as Shakespear wrote it, who makes Lear declare his purpose with a dignity becoming his character: That the *first* reason of his abdication was the love of his people, that they might be protected by such as were better able to discharge the trust; and his *natural affection* for his daughters only the second." WARB.

Had

Can. VI. *The Canons of Criticism.* 41

Had Mr. Warburton, as he pretends, COLLATED ALL the former editions, he must have known, that FAST *intent* is not an interpolation of Mr. Lewis Theobald^d; and if he kept the reading of the second folio, for *want of* knowing the meaning of the other, Mr. Warburton would have done well to have followed him, for our FIRST *intent* can never signify the FIRST REASON of our intent, though he sophistically shuffles them upon us, as expressions of the same import; and upon this change of the terms founds all his cobweb refinements about the dignity of Lear's character, his patriotism, and natural affection, his *first* and *second* reasons, not a word of which appear in the text, which seems to allude only to King Lear's age and infirmities.

——“and 'tis our fast intent
 “To shake all cares and business from our AGE;
 “Conferring them on younger strengths, while we
 “UNBURTHEN'D crawl tow'rd earth.”——

Fast intent means *determin'd resolution*, which I think is the best reading; *First* must here signify *chief*, but neither of the readings affects the general sense of the passage.

* EXAMP. 17. Vol. VI. p. 407. MACBETH.

“*All ready at A POINT*] At a point 'may mean
 “all ready at a time, but Shakespear meant more,
 “and certainly wrote,
 “All ready at APPOINT,—i. e. at the place appoint-
 “ed.” WARB.

* EXAMP. 18. p. 412. Ibid.

“*That, Sir, which I will not REPORT after her*] I
 “think it should rather be repeat. WARB.

^d See Canon XXIV. Example 3.

* EXAMP.

42 *The Canons of Criticism.* Can. VI.

* EXAMP. 19. Vol. VI. p. 87. K. LEAR.

Fool. "He's mad that trusts in the tameness of a
"wolf, the health of a horse, the love of a boy, or
"the oath of a whore."

—"the HEALTH of a horse,] Without doubt we
"should read HEELS, i. e. to stand behind him."
WARB.

Shakespear intends to mention four things, all of which have a specious appearance, but are not to be confided in, *tameness*, *love*, and an *oath* are of this sort; but how does the *heels* of a horse tally with the rest? It is probable, that he alludes to the tricks of jockeys in making up unsound horses for sale: however, I cannot but wonder that Mr. Warburton should not be satisfied of the precariousness of a horse's health, who has discovered one distemper incident to those animals (I mean the OATS) which neither *Markham*, *Newcastle*, *Soleysel*, nor *Bracken* ever dreamt of.

C A N O N. VII.

He may find out obsolete words; or coin new ones, and put them in the place of such, as he does not like, or does not understand.

EXAMPLE I. Vol. VI. p. 398. MACBETH.

"their daggers

mannerly

"Unmanly breech'd with gore—

Breech'd with gore has, I believe, been generally understood to mean cover'd, as a man is by his breeches; and though the expression be none of the best, yet methinks it might pass in a speech, which, as Mr. Warburton observes in his note on a line just before,

before, is an unnatural mixture of far-fetched and common-place thoughts; especially since he urges this very circumstance as a proof of Macbeth's guilt.

But this is not sufficient, and therefore he says,
 "This nonsensical account of the state, in which
 "the daggers were found, must surely be read thus,

"Unmanly *reech'd* with gore—

"*Reech'd, soil'd with a dark yellow*, which is the
 "colour of any *reechy* substance, and must be so
 "of steel stain'd with blood. He uses the word
 "very often, as *reechy* hangings, *reechy* neck, &c.
 "so that the sense is, they were unmanly stained with
 "blood; and that circumstance added, because often
 "such stains are most honourable." WARB.

Mr. Warburton should have shewed, by some better authority than his own, that there is such a word as *reech'd*, which I believe he will not find it easy to do. *Reechy* comes from *pecan*. A. S. *fumare* (from whence our *reak* and *reaking*) and signifies with Shakespear, *sweaty*, as *reechy* neck, *reechy* kisses, or by a metaphor perhaps, *greasy*; but does not mark any color: however the verb, being neuter, has no passive voice, and therefore there is no such participle as *reech'd*.

Nor is it true, that a dark yellow is the color of all *reechy* substances. As to the ° cook-maid's neck, that I suppose may be so, or not, according as her complexion happens to be. As to the hangings, if they hung a great while in London, they had, it is probable, a great deal more of the sooty than the yellow in their tinct. If I were to ask Mr. Warburton, whether *reechy* kisses were of a dark yellow, he

°—The kitchen malkin pins
 Her richest lockram 'bout her *reechy* neck,
 Clamb'ring the walls to eye him. VI. 469. *Coriolanus*.

would

44 *The Canons of Criticism.* Can. VII.

would tell me, that they are not substances, and therefore are not within his rule : but if the kisses were *reechy*, the lips, that gave them, must be so too; and I hope Mr. Warburton will not pay the king of Denmark so ill a compliment, though he was a usurper, as to say, that his lips were soil'd with a dark yellow, when he kissed his queen.

I cannot but add, that it is far from being generally agreed, that these same dark yellow stains are often most honorable. I know but one authority for it, which it would have been but fair in Mr. Warburton to have produced, as it is evident that his whole criticism is founded on it. The passage is in the *Tragedy of Tragedies*, where Tom Thumb is represented as

“Stain'd with the yellow blood of slaughter'd giants.”

EXAMP. 2. In RICHARD III. Vol. V. p. 226.

“My dukedom to a beggarly *denier*.”

“This may be right; but perhaps Shakespear wrote *taniere*, French, a hut or cave.” WARB.

It is more than *perhaps*, that Shakespear never thought of *taniere*, which is a den; *caverne, où les betes sauvages se retirent* : and when it is used figuratively for the habitation of a man, it is considering him as living, not like a poor man in a cottage, but like a beast; *retraite*, says Furetiere, *d'un homme sauvage et solitaire*. What put Mr. Warburton upon this emendation, I suppose, was, that he thought a dukedom to a penny was no fair bett; and that the wager would be more equal, if the beggar were to *impose*, as Ofric says, his cottage. Upon the same principle we should correct that line of Biron's speech in LOVE'S LABOUR'S LOST, Vol. II. p. 199.

Can. VII. *The Canons of Criticism.* 45

“ I’ll lay my head to any good man’s *bat*.

read *heart*; for a head to a hat is too unequal a wager.

EXAMP. 3. Vol. VI. p. 214. TIMON OF ATHENS.

“ With all the abhorred births below *crisp* heaven.

“ We should read *cript*, i. e. vaulted; from the
“ latin *crypsa*, a vault.” WARB.

Mr. Warburton should have shewed by some authority, that there is such a word as *cript* for vaulted, which he seems to have coined for the purpose: but if there is, it should be spelt *crypt* not *cript*; and comes from *crypta* not *crypsa*, which indeed would give *cryps*, and that might easily be mistaken for *crisp*; as Mrs. Mincing says, “ so pure and
“ so *crips*.”

EXAMP. 4. Vol. IV. p. 97. I HENRY IV.

“ No more the thirsty entrance of this soil

“ Shall *damp* her lips with her own childrens blood.”

“ *Shall damp her lips*] This nonsense should be
“ read, shall *trempe*, i. e. moisten, and refers to thir-
“ sty in the preceding line.” WARB.

Why must this be nonsense? And why must Shakespear thus continually be made to use improper French words, against the authority of the copies, instead of proper English? To *damp*, signifies to wet, to moisten; which is the precise sense Mr. Warburton and the context require. *Tremper* signifies something more, to dip, to soak, or steep: *je suis tout trempé*, I am soaked through.

But, says Mr. Warburton, *trempe*, from the French *tremper*, properly signifies the moistness made by rain. If he speaks of *trempe* as an English word,
since

46 *The Canons of Criticism.* Can. VII.

since he coined it, he may perhaps have a right to give it what signification he pleases; but the French *tremper* signifies to dip, or soak, in any liquor whatsoever. *Tremper ses mains dans le sang: tremper les yeux de larmes: tremper du fer dans l'eau:* and figuratively, *tremper dans un crime.*

EXAMP. 5. Vol. II. p. 62. MUCH ADO ABOUT
NOTHING.

“Griev’d I, I had but one?”

“Chid I for this at frugal nature’s *frame*?”

The obvious sense seems to be, Did I repine, that nature had framed me and my wife so, that we should have but one child? But this Mr. Warburton either did not see, or did not like; and therefore he coins a substantive from a verb, cuts off one syllable to fit it for the place (for here he does not mend *in spite of the versification*) and then says without any authority but his own, “We must certainly
“read

“Chid I for this at frugal nature’s *’fraine*?”

“i. e. *refraine.*”

* EXAMP. 6. Vol. III. p. 95. ALL’S WELL THAT
ENDS WELL.

—“but is it your *carbonado’d* face?] Mr. Pope
“reads it *carbinado’d*, which is right. The joke, such
“as it is, consists in the allusion to a wound made
“by a carabine; arms, which Hen. IV. had made
“famous by bringing into use among his horse.”
WARB.

This joke, and the amendment for the sake of it,
such as it is, is entirely Mr. Pope’s. Shakespear
used

Can. VII. *The Canons of Criticism.* 47

used *carbonado* for *slash*, *scotch*. In K. LEAR, VI. 49.

“ I’ll so *carbonado* your thanks.”

EXAMP. 7. Vol. II. p. 242³. LOVE’S LABOUR’S
LOST.

“ And beauty’s *crest* becomes the Heavens well”

Mr. Warburton says, we should read *beauty’s Crete*,
i. e. beauty’s *white*, from Creta.

This word is, I suppose, from his own mint. I wonder he did not rather give us *craye*, which is French for chalk.

EXAMP. 8. Vol. VI. p. 541. CORIOLANUS.

“ For I have ever *verified* my friends,

“ (Of whom he’s chief) with all the size, that verity

“ Would without lapsing suffer.

Verified here is certainly wrong, as Mr. Warburton in a long note has shewn. To mend it he gives us a word, which, if it is not his own, I doubt he can find no better authority for, than the Dictionary of N. Bailey, Philolog. who has taken care to preserve all the cant words he could pick up. However he gives the honor of it to Shakespear, and says, “ without doubt he wrote

“ For I have ever *narrified* my friends,

“ *i. e.* made their encomium. This too agrees with
“ the foregoing metaphors of *book*, *read*, and con-
“ stitutes an uniformity among them.” WARB.

I suppose Menenius read his encomiums out of a book, or at least learned them there, and then *narrified* by rote. But though Mr. Warburton makes no doubt of Shakespear’s writing *narrified*, I must own I do; and if it were lawful for one, who is not a critic

48 *The Canons of Criticism.* Can. VII.

critic by profession, to make a conjecture after him, which yet I would not venture to thrust into the text without authority, I should imagine, that possibly Shakespear might have written,

“ For I have ever *varnished* my friends

“ — with all the *size*, that verity

“ Would without lapsing suffer.

that is, I have laid on as much praise, as would stick. It is an allusion either to painting or white-washing: and the word *varnish* (or *vernish*, as it is sometimes spelt) agrees with the following metaphor of *size*, at least as well as *narrify* does with *book* before. The only misfortune is, that the uniformity is broke: but that is of the less consequence, because otherwise it would be knocked to pieces by the bowls, which come in, in the very next line.

—— “ nay sometimes

“ Like to a bowl upon a subtle ground

“ Have tumbled past the throw ——

Whether this be right or no, I doubt *narrifying* with *size* will pass on nobody but a Professed Critic.

EXAMP. 9. Vol. VI. p. 542.

— “ The virginal *palms* of your daughters.”

“ By virginal palms may indeed be understood the holding up of hands in supplication. Therefore
 “ I have altered nothing. But as this sense is *cold*
 “ and gives us even a *ridiculous idea* — I suspect
 “ Shakespear might write *pasmes* or *pâmes*, i. e.
 “ swooning fits, from the French *pasmer*, or *pâmer*.”
 “ *mer*.” WARB.

Mr. Warburton must sure have a very hard heart, if the idea of virgins holding up their hands in supplication

plication for their lives and honor, can seem to him either *cold* or *ridiculous*; and nothing will satisfy him but making them swoon, that he may have an opportunity of bringing in a French word.

EXAMP. 10. Vol. VII. p. 378. TROILUS AND CRESSIDA.

“ If he do, the *rich* shall have more.”

“ It should be read thus,

“—the *mich* shall have more.

“ *i. e.* much. He, that has much folly already, shall then have more. This was a proverbial speech, implying that benefits fall upon the rich.” WARB.

Here, because *to be rich* in any thing does not signify *to have much* of it, Mr. Warburton has happily invented a word, the *mich* or *much*, to bear that signification.

EXAMP. 11. Vol. VII. p. 267. CYMBELINE.

“ One of your great knowing
“ Should learn, being *taught*, forbearance.

That is; I suppose, “ one of so much knowledge,
“ as you pretend to, should learn to leave off an
“ unsuccessful suit, when you are so often desired
“ to do so.”

But this will not satisfy Mr. Warburton: he insists that a man, who is taught, has no more need of learning; not remembering, that some are so heedless and forgetful, as to need being taught the same things again and again. Not to misrepresent him, I will give his whole note:

“ Sure whoever is taught, necessarily learns.
“ Learning is not the fit and reasonable consequence

“ of being taught, but is the thing itself. As it is
 “ superfluous in the expression, so (which is the
 “ common condition of nonsense) it is deficient in
 “ the sentiment. It is no mark of a knowing per-
 “ son, that he has learnt forbearance simply. For
 “ forbearance becomes a virtue, or point of civil
 “ prudence, *only* as it respects a *forbidden* object.
 “ Shakespear, I am persuaded, wrote,

“ One of your great knowing
 “ Should learn (being *tort*) forbearance.”

“ *i. e.* one of your wisdom should learn (from a
 “ sense of your pursuing a forbidden object) forbear-
 “ ance; which gives us a good and pertinent
 “ meaning in a correct expression.

“ *Tort*, an old French word, signifying *the being in*
 “ *the wrong*, is much in use among our old English
 “ writers; which those, who have not read them,
 “ may collect from its being found in the *Etymolo-*
 “ *gicon* of the judicious Skinner.” WARB.

That *tort* is a French word, every one, who knows any thing of that language, must know; but that it is an *old* French word, in any other sense than the rest of their words are old, is not true; for it is as much in use as ever: and that it signifies *being in the wrong*, I cannot recollect to have found in any *old English writer* though I have read several. I was therefore obliged to go, as Mr. Warburton advises, to the judicious Skinner, whom I hope he appealed to without consulting, because he gives him no manner of authority for what he asserts:

Tort (says he) exp. Extortion, a Fr. G. *Tort injuria*, utr. a Lat. *torquere*.

In this he agrees with the French Dictionaries, which give us *tort*, a substantive, *injury*, *wrong*, &c.
 but

Can. VII. *The Canons of Criticism.* 51

but no such adjective, which the sense here requires. There is indeed an old English adjective, formed from hence, as Mr. Warburton's neighbours at Lincoln's Inn would have told him; that is *tortious*, to which *tortionnaire* in the French answers: but if Mr. Warburton had brought either of these in, it must have been "in spite of the versification."

I hope for the future, Mr. Warburton will apply Imogen's advice to this liberty he takes of coining words, and, according to his own reading,

"— learn (being TORT) forbearance."

*EXAMP. 12. Vol. I. p. 95. MIDSUMMER NIGHT'S DREAM.

"One that compos'd your beauties, yea and one

"To whom you are but as a form in wax

"By him imprinted; and within his power

"To *leave* the figure, or disfigure it."

"We should read,

"To '*leve* the figure, &c.

"i. e. to *releve*, to *beighthen*, or *add to the beauty of*

"the figure. which is said to be imprinted by him.

"'Tis from the French, *relever*," &c. WARB.

Why should we read '*leve*? Mr. Warburton does not here pretend that Shakespear wrote it so. He did not use to clip and coin at this rate. But it is from the French—Is it so? Why then to the French let it go again, till Mr. Warburton has learned the language better; in the mean time, let him suffer Shakespear to speak sense and English. A man may either *leave* a figure, which he has impressed in wax with a seal or mold, or he may *disfigure* it; but the *relief* of the figure depends upon the mold, and not on any thing that is done after the impression; nor

52 *The Canons of Criticism.* Can. VII.

does the degree of the relief necessarily add to the beauty of the figure, since a figure in *bas relief* may have more elegance and beauty than another in *mezzo*, or even in *alto rilievo*. But supposing the word to be of good allowance, let us examine the sentiment. And is it in the power of a parent to heighten or add to the beauty of a girl, who is not so charming as one could wish? Happy discovery! I hope Mr. Warburton's daughters will be all beauties, whatever becomes of the boys: In the mean time, if he has this secret, I will answer for it, that it will be more worth to him than all his critical skill, let him find ever so good *judges and rewarders of merit* among the Booksellers.

* EXAMP. 13. Vol. I. p. 239. TWO GENTLEMEN OF VERONA.

“ My substance should be *statue* in thy stead] It is evident this noun should be a participle STATED, i. e. placed on a pedestal, or fixed in a shrine to be adored.” WARB.

I suppose, because the miniature picture, *in the stead of* which her substance was to be *statued*, was placed on a pedestal. But Mr. Warburton should have shew'd, that we are in possession of such a verb as *to statue*, before he formed a participle from it. The meaning of Shakespear is plain enough to any but a Profess'd Critic. “ He should have my substance as a *statue*, instead of thee [*the picture*] who art a senseless form.

* EXAMP. 14. Vol. II. p. 133. MERCHANT OF VENICE.

“ And quicken his *embraced* heaviness] This unmeaning epithet would make me choose rather to read,

“ *Enraced*

“*Enraced* heavinefs.

“from the French *enraciner*, accrefcere, inveterafcere.” WARB.

His *embraced* heavinefs plainly enough means, the heavinefs which he indulges and is fond of. * But here is a French phantafm ftarted up, and Mr. Warburton muft follow it through thick and thin. He “rather chufes to read *enraced*”—[In the name of common fenfe, what word is that, and from whence does it come? Why, “from the French *enraciner*.” I am glad he has told us fo, for it would have puzzled the whole French Academy to have found it out—If it had come from thence, it fhould have been *enracined*; but I fuppofe it was embowel- ed, in order for more convenient transportation. Well, now it is gutted and brought over, what is the meaning of it? Why, that is left a fecret to his Englifh readers, which they are to guefs at as well as they can; but to the adept, he whifpers *enraciner*, *accrefcere*, *inveterafcere*; which is either igno- rantly, or inaccurately faid, for it properly fignifies *to ftrike root*, and has the other fignifications only metaphorically. Why then would not inrooted have ferved his turn? or if we muft coin a new word, he had better have taken it from the Latin, and have boldly given us,

his ENRADISH'D heavinefs,

which is a word formed by fairer rules of Etymol- ogy, fince the Gloffarys give us Radifh, *q. d. ra- dix* per Antonomafiam. But to be ferious, what fort of readers did Mr. Warburton expect, when he gave us fuch crude, fuch bold, fuch unlearned whimsies, as a fpecimen of true Criticifm?

* EXAMP. 15. Vol. II. p. 329. AS YOU LIKE IT.

“Thy tooth is not so keen

“Because thou art not *seen*.”

This passage is certainly faulty, and perhaps it cannot be restored as Shakespear gave it. Sir Thomas Hanmer at least altered it into sense,

Thou causest not that teen.

But this, it seems, will not do, because in his *rage of correction*, he forgot to leave the reason, why the *winter wind* was to be preferred to man's ingratitude. So now Mr. Warburton comes with his emendation, which he charitably communicated to Sir Thomas, though he was so graceless as not to make use of it.

“*Without doubt* Shakespear wrote,

“Because thou art not *shcen*,” &c. WARB.

Though this matter is so clear with Mr. Warburton, every body who understands English will doubt of it, because SHEEN signifies *bright*, which makes no better sense than SEEN, nor does he produce any authority for its signifying SMILING, which is the sense he here puts upon it, and to make it pass the better, he lugs in a parcel of “*smiling, shining court servants, who flatter while they wound*,” of whom there is not the least hint in the song, or in the whole scene.

He says “*shcen*, i. e. smiling, shining,” &c. Let us examine his authority. So in the MIDSUMMER'S NIGHT'S DREAM.

“Spangled starlight *shcen*.”

“Chaucer uses it in this sense,

“Your blissful sister Lucina the *shene*;”

And

“ And Fairfax,

“ The sacred angel took his target *shene*.”

These are the examples he produces, *whether wisely or not, let the forest judge*; but the conceit of a *smiling target* is entirely his own, and, if he will allow me a pun, invitâ Minervâ, for it seems in direct opposition to the famed Ægis of Pallas. But this is hardly a laughing matter, for with what face can he say *smiling, shining* — So Shakespear — Chaucer uses it in THIS sense — And Fairfax — when if he knows any thing of the language, he must know, that neither of them in these instances, use *shene* in the sense of SMILING, and that in its true sense of BRIGHT or *shining*, it would make the passage worse than he found it.

If Sir Thomas Hanmer, as he says, took occasion, from having *this emendation communicated to him*, to alter the whole line, he shew'd more judgment, than if he had inserted such a false and nonsensical note. But “ in his rage of correction, he forgot to leave the reason, why the *winter wind* “ was to be preferred to *man's ingratitude*.” If *shene* does not signify *smiling*, I doubt Mr. Warburton will be in the same case. However Shakespear has equally forgot in the next stanza, to leave the reason why a *freezing sky* is to be preferred to a *forgetful friend*, which perhaps may give a reasonable suspicion, that the word *because* in the first stanza may be corrupt.

* EXAMP. 16. Vol. III. p. 11. ALL'S WELL THAT
ENDS WELL.

—“ the composition, that your valor and fear
“ makes in you, is a virtue of a good *wing*, and I
“ like the wear well] The integrity of the meta-

56 *The Canons of Criticism.* Can. VII.

“ phor directs us to Shakespear’s true reading,
 “ which doubtless was *a good MING*, i. e. *mixture*,
 “ *composition*, a word common to Shakespear, and
 “ the writers of this age; and taken from the tex-
 “ ture of cloth. The M was turned the wrong
 “ way at the *press*, and from thence came the blun-
 “ der.” WARB.

I suppose Mr. Warburton, who has collated *all* the editions, can, from some or other of them, produce a proof of what he so positively asserts, that the M was turned the wrong way at the press; if it be so, it will be easily distinguished from a W, especially in the old printing, where the W was generally unconnected, thus, VV^e.

If it were not for preserving the integrity of the metaphor, which Mr. Warburton is generally more concerned about than Shakespear is, I see no reason why “a virtue of a good wing” may not refer to his nimbleness or fleetness in running away. But Mr. Warburton says, “*Ming* for *mixture*, *composition*, is a word common to Shakespear and the writers of this age;” I desire him to produce his authorities both for the word, and the use of it, for, considering what we have seen in the last example foregoing, it is too much to take on his bare assertion; nor can I, till I see it used by people of better credit, pay him the complement to say, “*I like the wear well.*”

* EXAMP. 17. Vol. IV. p. 287. 2 HENRY IV.

“Unless some *dull and favourable hand*] Evi-
 “ dently corrupt. Shakespear seems to have wrote,

“Mr. Warburton is so fond of this conceit of an M being set upon its head at the press, that he has used it again in CYMBELINE, Vol. VII. p. 29c.

“*doleing.*”

“*doleing*. i. e. *a hand using soft melancholly airs.*”

WARB.

Why this is the very sense which the true text exhibits. But the temptation of coining a new word is irresistible. It seems, however, not very luckily coin'd here, since *doleing*, if there were such a word, might perhaps rather signify *giving out largesses*, in which sense, though Mr. Warburton might think a *doleing* hand a favorable one, other people perhaps would not judge it so musical, as the context requires.

If he give us *doleing* for *condoling*, he may as well write *sternation* for *consternation*.

* EXAMP. 18. Vol. VIII. p. 375. OTHELLO.

—— “O thou weed

“Who art so lovely fair, and smell’st so sweet,” &c.

“The old quarto reads,

“O thou *blache* weed, why art so lovely fair, &c.

“which the editors not being able to set right, altered as above. Shakespear wrote,

“O thou *bale* weed, &c. *Bale*, i. e. *deadly, poisonous.*”

WARB.

But till he produces such an adjective as *Bale*, which he cannot do from Shakespear or any good author, he will not with all his dogmatical assertions convince us, that Shakespear wrote so; the adjective is *baleful*. This note being towards the end of his long work, we may make the same remark on him, as he has made on Sir Thomas Hanmer, “That he did not understand his author’s phraseology any better when he had ended, than when he had begun with him.” See p. 396. Vol. VIII.

* EXAMP.

* EXAMP. 19. Vol. VI. p. 392. MACBETH.

“ Round about the cauldron go
 “ In the poison’d *entrails* throw] Every thing thrown
 “ into the cauldron, is particularly enumerated, and
 “ yet we find NO *poisoned entrails* among them——
 “ I believe Shakespear wrote,

—— “ poison’d ENTREMES——

“ an old word used for *ingredients*,” &c. WARB.

If Mr. Warburton means, there is no mention afterwards of the entrails being *poisoned*, what he says is true, but then it will affect his *entremes* too; but he is mistaken if he affirms there are no *entrails* mentioned, for the word *entrails* signifies the inward parts [*intestina, partes internæ*. Skinner.] in a larger sense than the viscera or guts, and so the maw of the shark, liver of the Jew, gall of the goat, and tyger’s chawdron, are entrails; so that there is no need of Mr. Warburton’s *entremes*, which he indeed says, is an old word used for ingredients; but he should have produced some authority for it, since his own will not go far, with those who know how easily he affirms things of this sort.

C A N O N VIII.

He may prove a reading, or support an explanation, by any sort of reasons, no matter whether good or bad.

* EXAMPLE I. Vol. V. p. 413. K. HENRY VIII.

“ This is the state of man; to day he puts forth
 “ The tender leaves of hopes, to-morrow blossoms,
 “ And

“ And bears his blushing honors thick upon him :
 “ The third day comes a frost, a killing frost ;
 “ And when he thinks, good easy man, full surely
 “ His greatness is a rip’ning, nips his *root*,
 “ And then he falls, as I do.

“ *Nips his root*] As spring frosts are not injurious
 “ to the roots of fruit trees, I should imagine the
 “ poet wrote *shoot*, *i. e.* the tender shoot, on which
 “ are the young leaves and blossoms.” &c. WARB.

That is, because a *killing* frost will not *kill* trees
 in the *spring*. The conclusion of the speech evidently
 shews, that the death or destruction of the tree
 was the consequence of this nipping.

EXAMP. 2. Vol. VIII. p. 181. HAMLET.

“ Madam, it so fell out, that certain players
 “ We *o’er-took* on the way.

“ The old Quarto reads *oer-raught*, corruptly for
 “ *o’er-rode*, which I think is the right reading; for
 “ *oertook* has the idea of following with design, and
 “ accompanying. *O’er-rode* has neither : which was
 “ the case.” WARB.

I know not where Mr. Warburton found this
 idea ; but I believe no body but himself follows
 with design, and accompanies, every one, whom he
 chances to overtake on the road. Nor is *oer-raught*,
 which is the reading of the old Quarto, necessarily a
 corruption of *over-rode* : it is the past tense of *over-*
reach, and was probably used formerly in the sense of
 overtake, as *overgo*, *overpass* were ; but going out
 of use, the players might leave it for the more usual
 word.

60 *The Canons of Criticism.* Can.VIII.

* EXAMP. 3. Vol. VII. p. 84. JULIUS CÆSAR.

“And, in their steads, do *ravens*, crows, and kites
“Fly o’er our heads.”

“A raven and a crow is the same bird of prey :
“the first name taken from its nature; the other
“from its voice. We should therefore read,

“*ravenous* crows and kites.” WARB.

Though Mr. Warburton cannot find it in the Dictionaries, yet every crow-keeper in the country will tell him there is as real a difference between a raven and a crow, as there is between a crow and a rook, or a rook and a jack-daw. The carrion-crow, or gor-crow [i. e. gore-crow] as it is called, is not the raven. Ben Johnson distinguishes them in his Fox, Act I. Scene 2.

——— “vulture, kite,

“Raven and gor-crow, all my birds of prey—

And Willoughby on birds would have told him, that there is this small difference between them, that one weighs almost as much again as the other.

✓ EXAMP. 4. Vol. II. p. 350. AS YOU LIKE IT.

“But for his verity in love, I do think him as
“concave as a *cover’d* goblet, or a worm-eaten
“nut.”

“Why a *cover’d* goblet? Because a goblet is *never* kept *cover’d* but when empty. Shakespear
“never throws out his expressions at random.”
WARB.

If Shakespear does not, I am afraid Mr. Warburton does; for he here asserts a thing, in which every young lady, who has been at a ball, can contradict

Can. VIII. *The Canons of Criticism.* 61

tradict him; that a goblet is *never* kept cover'd but when *empty*. And though Mr. Warburton does not frequent those assemblies, yet there are a great many other instances, where it may be very proper to cover a cup, that is not empty; as if people are apt to preach over their liquor, or if there should be more than the company cares to drink at the present. In these, and other like cases, it is lawful and usual to put on the cover to keep out flies or dust, and to prevent the bishop, negus, or whatever liquor, from dying.

✓ EXAMP. 5. Vol. VIII. p. 345.

“ Not poppy, nor mandragora,
“ Nor all the drowsy sirups of the world,
“ Shall ever medicine thee to that sweet sleep,
“ Which thou *owed'st* yesterday.”

“ *owed'st*] This is right, and of much greater force
“ than the common reading [*hadst*;) not to sleep
“ being finely called defrauding the *day* of a *debt*
“ of nature.” WARB.

If there be any fraud in the case, it is the night is cheated, and not the day; I would therefore propose to read

which thou *owed'st* *yester night*.

But unluckily for Mr. Warburton's fine observation, and my improvement grafted upon it, *owed'st* here is *ownedst*, synonymous to *hadst*, and is frequently so used by Shakespear and the old authors. If Mr. Warburton will be contented with two instances, they shall be from his Bible:

^a *And he that oweth the house shall come, and tell the priest, &c.*

^a LEVIT xiv. 35.

62 *The Canons of Criticism.* Can. VIII.

^b *So shall the Jews—bind the man, that oweth this girdle.*

EXAMP. 6. Vol. I. p. 66. THE TEMPEST.

In the note on these lines,

“This is a most majestic vision, and

“Harmonious charming *Lays*—

(where by the way I would advise him to read *Lay*, because “*this is charming Lays*,” is not so usual, in print at least) Mr. Warburton says the word charming *cannot with propriety be applied* to any thing but *music* and *poetry*, because they were supposed to operate as *charms*. He here expressly excludes *Beauty*, which was ever supposed to have that operation in the highest degree. But this is not the only instance of the insensibility of our critic’s heart.

EXAMP. 7. Vol. IV. p. 128. 1 HENRY IV.

—“By this hand, if I were now by this rascal, I
“could brain him with his ‘ladie’s fan.”

“‘The fans then, in fashion had very long handles.” WARB.

I do not know where Mr. Warburton pick’d up this anecdote of the size of the ladies fans in the reign of Henry IV. but the observation is certainly very pertinent, and necessary; for notwithstanding Hotspur was in such a passion as to talk of dividing and going to buffets with himself, for moving such a dish of skimm’d milk with so honourable an action; yet it would be too much beyond probability to think of beating a lord’s brains out with his lady’s fan, had the fans then been such *slight toys* as are now used.

Can. VIII. *The Canons of Criticism.* 63

This puts me in mind of an observation of John Bunyan's, that *great bowls and great spoons will hold more, than little bowls and little spoons.*

Yet how unlucky would it be, if, after all, this learned criticism should be an ignorant mistake, and the humor of the passage should lie in alluding to the lightness, not the heaviness of the lady's fan? Both the paintings and the authors about Shakespear's time, prove that the ladies wore feather fans; there are, I think, several passages in Ben Johnson to this purpose, one I remember is in *Every man out of his humor*, Act II. Scene 2. where Fastidious Briske says — "this *feather* grew in her sweet fan" sometimes, though now it be my poor fortune to "wear it, as you see, Sir."

So in *Cynthia's revels*. Act III. Scene 4.

"Will spend his patrimony for a garter,
"Or the left *feather* in her bounteous fan."

* EXAMP. 8. Vol. I. p. 45. THE TEMPEST.

— "how cam'st thou to be the siege of this *Moon-calf*?

— "*Moon-calf*?] It was imagined that the moon had an ill influence on the infant's understanding.
"Hence *idiots* were called *moon-calves*." WARB.

I do not know what authority Mr. Warburton has for asserting, that *idiots* were called *moon-calves*, but Shakespear gives him none here. Stephano was not yet enough acquainted with Caliban, to judge what influence the moon might have on his understanding, but he gives him the name of moon-calf from his ill shaped figure. Moon-calf, *Partus Lunaris* — Datur et Teut. Monkalb — *Mola*, seu *Caro informis*, &c. Skinner.

* EXAMP.

* EXAMP. 9. Vol. II. p. 301. AS YOU LIKE IT.

Ros. "With *bills* on their necks: Be it known to
"all men by these presents" —

Rosalind here, to banter Le Beau, gives a ridiculous description of the men he was going to give them an account of, supposing them to come with *bills* or *labels* on their necks importing who they were; and there seems nothing here for a critic to stumble at; but Mr. Warburton divides the speech, and gives the latter part to the Clown, "because Rosalind and he are at cross purposes." Whether his division of this passage be right or no, his explication of it certainly is not. "*She speaks of an instrument of war, and he turns it into an instrument of law of the same name.*" WARB. Very acute! As if people carried such instruments of war as *bills* and *guns* on their *necks*, not on their shoulders; and as if Rosalind had any occasion to talk of instruments of *war*, when the conversation was only about a *wrestling*.

* EXAMP. 10. Ibid. p. 310.

"And thou wilt shew more bright, and *seem*
"more virtuous when she is gone] This implies
"her to be somehow remarkably defective in vir-
"tue; which was not the speaker's thought. The
"poet doubtless wrote,

— "and *shine* more virtuous

"i. e. her virtues would *appear* more splendid, when
"the lustre of her cousin's was away." WARB.

"This implies her to be some how remarkably defective
"in her virtue.

— How

Can. VIII. *The Canons of Criticism.* 65

How so, good Mr. Warburton? This would have been the case, had he said, *Thou wilt seem virtuous*; but the words, as they are, imply the direct contrary. Let us hear however what is the meaning of the judicious amendment,

“ *and shine more virtuous* ”

“ i. e. her virtues would *appear* more splendid.” which is just what he found in the text, *She would seem more virtuous.*

* EXAMPLE II. Vol. III. p. 382. WINTER'S TALE.

“ I could *afflict* you further] If it had not been
“ for the answer, one should have concluded, that
“ the Poet had wrote, *affect* you; however he uses
“ *afflict* in the sense of *affect*. This is only observ-
“ ed to shew, *that* when we find words, to which
“ we must put an unusual signification to make
“ sense, *that* we ought to conclude Shakespear took
“ that liberty, and *that* the text is not corrupted.
“ A thing the Oxford editor should have consider-
“ ed.” WARB.

Not to take notice of the peculiar spelling in FURTHER, and the beautiful repetition of the THATS, This observation of Mr. Warburton's, however un-accurately expressed, is a very just one, and it would have been much for his own reputation, and the ease of his reader, if he had often^r considered it; but the misfortune is, that the observation has nothing to do here; for *afflict* is used in the proper sense, for *grieve*, *trouble*, nor can it be said to be used in the sense of *affect*, any otherwise, than as a man cannot be *afflicted*, without being *affected* by that which *afflicts* him; which is no great discovery to any body but Mr. Warburton.

66 *The Canons of Criticism.* Can. VIII.

* EXAMP. 12. Vol. III. p.³98. K. JOHN.

“ Knight, Knight, good mother — Basilisco like”.

Mr. Theobald has produced the passage at length, to which this expression undeniably alludes; but this will not do; Mr. Warburton must refine upon it.

“ But the beauty of the passage, consists in his alluding at the same time to his high original. His father Richard the first, was furnamed *Cœur-de-lion*.” And the *Cor Leonis*, a fix’d star of the first magnitude, in the sign *Leo*, is called *Basilisco*.” WARB.

He should have said that the *Cor Leonis* is called *Basiliscus*, or *Regulus*, for those are the names it goes by; but then there would have been no foundation for this, which is absolutely the conundrum of a Hypercritic. The words, put out of verse, are these, *I say, like Basilisco in the play, call me* (not *knave* but) *knight, good mother* — What pretence is here for any allusion to a star, which it does not appear, that Shakespear ever knew, or thought of? Or how could the Bastard be in this instance like the *Cor Leonis*, unless that star were *knighted*? which Mr. Warburton will as easily prove, as what he asserts of the allusion.

* EXAMP. 13. Vol. I. p. 170. TEMPEST.

“ The trumpery in my house, go bring it hither
“ For stale to catch these thieves.”

“ If it be asked, what necessity there was for this apparatus, I answer, that it was the superstitious fancy of the people, in our author’s time, that witches, conjurors, &c. had no power over those against whom they would employ their charms, till they had got them at this advantage, committing some sin or other, as here of theft.” WARB.

Very

Can. VIII. *The Canons of Criticism.* 67

Very ingenious—but how then came Prospero's charms; to have power over Ferdinand, the HOLY Gonzalo, and Miranda? How over these very fellows, as described in the speech immediately preceding?

* EXAMP. 14. Vol. I. p. 133. MIDSUMMER NIGHT'S DREAM.

“ Her brother's noon-tide *with* th' Antipodes”

“ She says, she would as soon believe, that the moon, then shining, could creep through the centre, and meet the Sun's light on the other side the globe. It is plain therefore, we should read,

— “ *it*h' Antipodes,

“ i. e. *in* the *Antipodes*, where the Sun was then shining.” WARB.

Excellent Grammarian, as well as Philosopher! Why noontide *with* (i. e. *among*) the Antipodes, will not mean on the other side the globe (which is all that the context and Mr. Warburton want it to mean) is utterly unaccountable.

But *in* the Antipodes is a very inaccurate expression; for *the Antipodes* means not *a place on the globe*, as Mr. Warburton's explanation, in the ANTIPODES WHERE, necessarily implies, *but the people inhabiting that place*.

* EXAMP. 15. Vol. I. p. 402. MEASURE FOR MEASURE.

“ The PRINCELY Angelo — PRINCELY guards.”

Mr. Warburton having unjustly abused all the former editors, and puzzled out what every body knew, as well as he could tell them, “ That the

68 *The Canons of Criticism.* Can. VIII.

“word *guards* in this passage does not mean *satellites* “but *lace*,” proceeds to inform us, that “*priestly guards* means sanctity, which is the sense required. But PRINCELY GUARDS mean nothing but “*rich lace*, &c.” WARB.

Now if this latter part be true, I should be glad to know, how *priestly guards* should come to signify any thing more than *black lace*.

* EXAMP. 16. Vol. II. p. 138. MERCHANT OF VENICE.

— “a bankrupt, a prodigal] This is *spoke* (if he “would write correctly, he should say *spoken*) of “Antonio. But why prodigal? Bassanio indeed had been too liberal, and with this name “the Jew honours him, when he is going to sup “with him.

— “*I’ll go in haste to feed upon*
“*The prodigal Christian*—

“But Antonio was a plain, reserved, parsimonious “merchant. Be assured therefore, we should read, “—*A bankrupt* FOR *a prodigal*, i. e. he is become “a bankrupt by supplying the extravagances of his “friend Bassanio.” WARB.

Surely his lending money without interest, was reason enough for a Jew to call him prodigal, and this Shylock upbraids him with immediately after, “*he was wont* (not only he *did* in this instance, “but it was his *custom*) *to lend money for a Christian courtesy*.” But, in order to support this silly alteration, Mr. Warburton falsifies the character of Antonio, who, throughout, is represented not as *parsimonious*, but as the very perfection of *frankness* and *generosity*. He also seems to think it
good

Can. VIII. *The Canons of Criticism.* 69

good logic to conclude, that, because the Jew calls one man a prodigal in one place, it is impossible he should call any body else so in another.

* EXAMP. 17. Vol. II. p. 135. MERCHANT OF VENICE.

— “How much honor

“*Pick'd* from the *chaff* and ruins of the times

“To be new varnish'd] This confusion and mix-

“ture of the *metaphors*, makes me *think*, that

“Shakespear wrote,

“To be new vanned—

“i. e. winnow'd purged,” &c. WARB.

Which is as much as to say, *pick'd from the chaff*, to be *pick'd from the chaff*; for so his own explanation makes it “*vanned* — from the French

“word *vanner*, which is derived from the Latin,

“*vannus, ventilabrum*” [mark that, I pray you, for

it serves to shew his learning in two languages at

once] “the *fann* used for winnowing the chaff from

“the corn.” Why then might it not have been

fann'd?

This note he concludes with pronouncing, that

This alteration restores the metaphor to its integrity,

and by way of confirming his amendment, adds

that “our poet frequently uses the same thought.”

He does so, but not so profusely as our critic would

have him, twice in the same sentence.

If Mr. Warburton thus puts into the text of

Shakespear, without any authority, whatever he

thinks he wrote, he will abundantly convince the

world of the propriety of that expression ^b of the last

edition, to signify the worst, or meanest sort.

^b See Dunciad, B. IV. p. 67.

* EXAMP. 18. Vol. IV. p. 42. RICHARD II.

— “the *absent* time] For unprepared. Not an
“inelegant synecdoche.” WARB.

Not to enter into the elegance of the synecdoche, which seems but a hard and unnatural one, Mr. Warburton might have seen fifteen lines lower, if his towering genius would have suffered him to look downwards, the true reason for this epithet, i. e. that *the King was absent*.

— “because th’ anointed King is hence.”

* EXAMP 19. Vol. IV. p. 192. 1 HENRY IV.

“Here’s *no* vanity!] In our author’s time, the
“negative in common speech, was used to design
“ironically the excess of a thing.”—WARB.

Profound Critic! as if it were not in all times so used! But no matter for that, the note is contrived so, as to make a careless reader believe, that he is particularly versed in the phraseology of his author’s times; and this looks well, though the discovery be much of the same kind, with that of the Fool in KING LEAR,

“Then comes the time, who lives to see’t,
“That going shall be us’d with feet.”

* EXAMP. 20. Vol. VI. p. 283. 2 HENRY IV.

“As flaws congealed in the spring of day] Al-
“luding to the opinion of some philosophers, that
“the vapors being congealed in the air by the cold
“(which is most intense towards the morning) and
“being afterwards rarified and let loose by the
“warmth of the sun, occasion those sudden im-
“petuous

Can. VIII. *The Canons of Criticism.* 71

“petuous gusts of wind which are called *flaws*.”
WARB. after the Oxford editor.

The appearance of philosophical learning, here misled Mr. Warburton to adopt this note of the Oxford editor's, notwithstanding the absurdity of *winds* being *congeled*, which seems borrowed from Sir John Mandeville, who tells us of sighs, oaths, and tunes being froze up for some time, and afterwards *let loose by the warmth of the Sun*; but they neither of them understood the meaning of the word in this place, which seems to be the small blades of ice, which are struck on the edges of the water in winter mornings, and which I have heard called by that name.

* EXAMP. 21. Vol. IV. p. 265. 2 HENRY IV.

“Philosopher's two stones] One of which was an
“universal medicine, and the other a transmuter of
“baser metals into gold.” WARB.

But the *Panacea* was not a stone, but a potable medicine; which therefore Mr. Warburton should have taken care to have *congeled*, as he did the *winds* above, before he gave it the denomination of a stone. The meaning is, *twice the worth of the philosopher's stone*.

* EXAMP, 22. Vol. IV. p. 303. HENRY IV.

— “We will eat a last year's pippin of my own
“grafting, with a dish of carraways.”

Who would imagine, that history and literature should be brought in by head and shoulders, to explain the meaning of *a dish of carraways*? But what cannot a great critic do? Mr. Warburton having, with a becoming gravity, informed us, that carraways

72 *The Canons of Criticism.* Can. VIII.

are a *comfit* or *confection*, so called in our author's time (and I suppose, both before and since his time too) adds that a passage in *De Vigneul Marville's Melanges d'Histoire et de Litt.* will explain this ODD TREAT; and so quotes the passage, which is not worth transcribing. But why does he think it so *odd a treat*? It is strange that Mr. Warburton's good mother should never have treated master with so common and excellent a regale as a roasted apple and carraways; sure he was a naughty boy, or has forgot his mother's kindness to him.

* EXAMP. 23. Vol. IV. p. 381. HENRY V.

— “their gesture sad,
“ *Investing* lank lean cheeks, and war-worn coats,” &c.

“A gesture investing cheeks and coats is nonsense.

“We should read,

“*Invest* in lank lean cheeks,

“which is sense, i. e. their sad gesture was cloath-

“ed, or set off, in lean cheeks and worn coats.

“The image is strong and picturesque.” WARB.

Whether *gestures investing cheeks and coats*, or *gestures invest in cheeks and coats* has the more sense in it, not to mention *strength* and *painting*, is a question worthy of our Professed Critic; but in the mean time, as he has determined in a like case, Vol. VII. p. 180. “Nonsense for nonsense, the
“old should keep its ground, as being in possession.”

* EXAMP. 24. Vol. V. p. 148. 3 HENRY VI.

“O boy! thy father gave thee life too soon”

“Because, had he been born later, he would not now

“have been of years to engage in this quarrel.”

“ And hath bereft thee of thy life too late] i. e.
 “ he should have *done it* by not bringing thee into
 “ being, to make both father and son thus miser-
 “ able. This is the sense, such as it is.”—WARB.

Such as it is indeed! He should have taken away
 life before he had given it!

The father, having killed his son, is lamenting
 those times of misery and confusion, occasioned by
 the civil war, the general purport of these lines,
 therefore, seems to be no more than this, That in
 such disastrous times, a short life is the most desir-
 able, and the sooner one is out of them the better.

* EXAMP. 25. Vol. V. p. 165. 3 HENRY VI.

“ O but impatience *waiteth on true sorrow.*

“ And see, where comes the breeder of my sorrow.”

“ How does impatience *more particularly wait on*
 “ *true sorrow?* On the contrary, such sorrow as
 “ the Queen’s, which came gradually on through a
 “ long course of misfortunes, is generally less im-
 “ patient than that of those, who have fallen into
 “ sudden miseries. The true reading seems to be

“ O but impatience WAITING RUES TO-MORROW,”
 &c.

“ i. e. when impatience waits and solicits for re-
 “ dress, there is nothing she so much dreads, as be-
 “ ing put off till to-morrow (a proverbial expression
 “ for procrastination)” &c. WARB.

And so—Face about, and as you were before, for
 it appears at last, that impatience did *particularly*
wait on the Queen’s sorrow.

* EXAMP.

74 *The Canons of Criticism.* Can.VIII.

* EXAMP. 26. Vol. I. p. 119. MIDSUMMER
NIGHT'S DREAM.

“Then, for the third part of a *minute*, hence”

“We should read the third part of the *midnight*.

“The common reading is nonsense. Possibly

“Shakespear might have used the French word

“*minuit*.” WARB.

The common reading, says Mr. Warburton, is *nonsense*. And so because he does not think the third part of a minute long enough, he would read *midnight*. i. e. for the third part of an instant, an indivisible point of time. But his *fatal French* led him into this blunder. “Possibly Shakespear might have used the *French* word *minuit*.” He seems to be very little acquainted with Shakespear, who could make such a nonsensical conjecture.

* EXAMP. 27. Vol. VI. p. 116. K. LEAR.

“Whose face between her forks presages snow,” &c.

—“Whose face ’tween her forks] i. e. her hand
“held before her face, in sign of modesty, with
“the fingers spread out, forky.” WARB.

The construction is not “whose face between her forks,” &c. but, “whose face presages snow,” &c. the following expression, I believe, every body but Mr. Warburton understands, and he might, if he had read a little farther; which would have saved him this ingenious note. See in TIMON, VI. 222.

“Whose blush doth thaw the consecrated snow,

“That lies on Dian’s lap——

* EXAMP.

* EXAMP. 28. Vol. II. p. 417. TAMING OF THE SHREW.

“Please ye we may CONTRIVE this afternoon”

“Mr. Theobald asks what they were to contrive?
“and then says, a foolish corruption possesses the
“place, and so alters it to *convive*.—But the com-
“mon reading is right, and the critic was only
“ignorant of the meaning of it. *Contrive* does not
“signify here to *project*, but to *spend* and *wear out*.
“As in this passage of Spencer,

“*Three ages such as mortal men CONTRIVE.*” WARB.

I should think there is no need either of Mr. Theobald’s *convive*, or of Mr. Warburton’s new explication of *contrive*; if indeed it be not more properly a new word. If he had attended to the context, he might have answered his brother Critic’s question, what they were to contrive? They were to *contrive* means jointly to gratify Petruchio for making room for their courtship, by taking off the elder sister Catherine.

“But, says Mr. Warburton, *contrive* does not
“signify here to *project*, but to *spend*, and *wear*
“out. As in this passage of Spencer,

“*Three ages, such as mortal men CONTRIVE.*”

Contrive, Skinner says, comes from *controuner*, and he renders it *excogitare, fingere*. In which sense, if I am not mistaken, Spenser uses it in the passage quoted, “Three ages, such as men generally com-
“pute or reckon them.”

If it did signify to *spend* or *wear out*, which will require more proof than this passage, it must be formed from the verb *contero*, and from the preterperfect tense of that verb, *contrivi*, and I do not at present recollect any English verbs, formed from the

as Skinner says, comes from controuner, and he renders it excogitare, fingere.

76 *The Canons of Criticism.* Can. VIII.

the preterperfect tense of the Latin, except such as have come to us through French words so formed, as *propose*, *impose*, &c. But here is a discovery, which if Mr. Warburton will make good, I will even forgive him all the injuries he has done to Shakespear. This passage is quoted from the ELEVENTH book of Spenser, so that he has recovered, I hope, the six books, which have been so long lamented as lost in the Irish sea; for thus he quotes it, "FAIRY QUEEN BOOK XI. CHAP 9." Now, notwithstanding that unfortunate *chapter*, which shocks one a little, no body will imagine that Mr. Warburton, who is so accurate a *collater*, and makes use of *no indexes*, or *second hand* quotations, though in an outlandish Italian book he might take *Decade* and *Novel* for *December* and *November*; yet in one of our own poets, whom he has so much studied, could mistake B. II. C. 9. for BOOK the ELEVENTH, CHAPTER the NINTH. Perhaps the latter books may be written in *Chapters*, not *Cantos*, as those printed are; but he should have quoted VERSE 48 too.

* EXAMP. 29. Vol. VI. p. 62. K. LEAR.

—— "if your sweet sway
 " *Allow* obedience ——] Could it be a question,
 " whether heaven allowed obedience? The poet
 " wrote,
 " *Hallow* obedience," &c. WARB.

But surely one may as well question, whether heaven *allows* obedience, as whether it *ballows*, i. e. sanctifies, it. It is strange that a man of learning should imagine, that the word IF here implies *doubting* or *questioning*. The form of the expression is elliptical,

Can. VIII. *The Canons of Criticism.* 77

elliptical, but when the words left out are supplied, it implies not *doubting*, but strong affirmation.

“ If you do love old men—(which you surely do)

“ If your sweet sway Allow obedience (which it undoubtedly does, nay more, it commands it.)

“ If you yourselves are old—(which you certainly are)

“ Make it your cause.”

Does Mr. Warburton imagine that when Nisus says,

“ Si qua tuis unquam pro me pater Hirtacus aris,

“ Dona tulit, sique *ipse meis* venatibus auxi.”

When Calchas makes the same sort of address to Apollo, in the first book of Homer's *Iliad*,

Or when Anchises says,

“ Jupiter omnipotens, precibus si flecteris ullis” —

That the one had the least doubt, whether Jupiter was ever moved by prayer, or that the others questioned whether or no they themselves had ever sacrificed to Diana or Apollo?

✓ * EXAMP. 30. Ibid. p. 67.

—— “ touch me with noble anger.”

Here our Profess'd Critic, in order to introduce a supersubtle and forced explanation of his own, is searching after knots in a bulrush.

Can any thing be more intelligible, more pertinent, or finer than this sentiment of Lear's?

“ If you, ye gods, have stirred my daughters

“ hearts against me, at least let me not bear it with

“ any unworthy tameness! but *touch me with nobler*

“ *anger*, let me resent it with such resolution as be-

“ comes a man,

—— “ and

78 *The Canons of Criticism.* Can. VIII.

— “and let not woman’s weapons, water drops
“Stain my man’s cheeks.”

What need is here for Mr. Warburton’s recondite learning, about what the ancient poets said concerning the misfortunes of particular families?

* EXAMP. 31. Vol. VII. p. 117. ANTONY AND CLEOPATRA.

“And soberly did mount an *arm-gaunt* steed] i. e.
“his steed worn *lean* and *thin* by much service in
“*war*.” So Farefax,

“His *stall-worn* steed the champion stout bestrode.”
WARB.

this Mr. Warburton here seems to have stolen Don Quixote’s Rosinante to mount the demy Atlas of earth, as Cleopatra calls him just before. Where is the propriety of this, that a man who commanded so large a part of the world, should have only a *lean, thin, worn-out* horse, to carry him to a battle, which was to decide, whether he should be master of the rest or not? However he seems to have matched him well, with one from *Farefax*, who is *stall-worn*;

“A different cause, says parson Sly,

“The same effect may give.” PRIOR.

One is worn out with too much action, the other with standing still. They seem neither of them to have been troubled with the distemper called *OATS**, and one may reasonably suspect, that their grooms gave them foul play.

But Mr. Warburton, who made this match, has played us a Yorkshire trick, and the odds are prodigiously on old Fairfax’s side, for when I come to

* See the Glossary at the word *Oats*.

Can. VIII. *The Canons of Criticism.* 79

look upon him in his stable, he is really not a *stall-worn*, but a *stalworth* steed; now STALWORTH, or STALWART, for it is written both ways, signifies *bold, courageous, strong*.

“Wherefore this worthy *stalwart* Hercules,”

Gawen Douglas's *Æneis*, p. 249. l. 45. & *alibi*; and in his Glossary he explains it, *Chalybei animi, stabilis et firmi animi, &c.*

* EXAMP. 32. Vol. VIII. p. 191. HAMLET.

— “Nay, then let the Devil wear black, FOR I'll
“have a suit of fables] The conceit of these words *is*
“not taken. They are an ironical apology for his
“mother's chearful looks: Two months were long
“enough in conscience to make any dead husband
“forgotten. But the editors, in their nonsensical
“blunder, have made Hamlet say just the contrary.
“That the Devil and he would both go into mourn-
“ing, though his mother did not. The true read-
“ing is this, *Nay, then let the Devil wear black,*
“*FORE I'll have a suit of sable.* As much as to say,
“*Let the Devil wear black for me, I'll have none.*
“The Oxford editor despises an emendation so easy,
“and reads it thus, *Nay then let the Devil wear*
“*black, for I'll have a suit of ermine.* And you
“could expect no less when such a critic had the
“dressing of him. But the blunder was a pleasant
“one. The *senseless* editors had wrote *fables*, the
“*fur* so called, for *sable, black*; and the critic only
“changed this for that; by a like figure, the com-
“mon people say, *You rejoice the cockles of my heart,*
“for *muscles of my heart*; an unlucky mistake of
“one shell-fish for another.” WARB.

This is, as Mr. Warburton says of Sir Thomas Hanmer, Vol. II. p. 346. *amending with a vengeance.* If every passage, which our Professed Critic does
not

80 *The Canons of Criticism.* Can. VIII.

not understand, must thus be altered, we shall have, indeed, a complete edition of Shakespear. In this note, which I have quoted at length, that the reader may see the whole strength of Mr. Warburton's reasoning, I know not which to admire most, the consistency of his argument, the decency of his language, or the wit of his lenten jest about shell-fish, which makes so proper a conclusion.

The original reading is,

— “*Nay, then let the Devil wear black, for I'll have a suit of fables.*” Mr. Warburton acknowledges, that the word *fables* signifies a fur so called, and every body knows that they are worn by way of finery in that country. Nay, he himself, in this very play, p. 236. speaking of these same *fables*, says, “they import, that the wearers are *rich burghers and magistrates.*” He says, moreover, that the true reading (whatever it be) is “as much as to say, *Let the Devil wear black for me, I'll have none.*” Now I will leave it to any body to judge, whether this true meaning be not expressed in the common reading, and then to determine, whose is the nonsensical blunder, and who is the senseless editor.

* EXAMP. 33. Vol. III. p. 25.

— “How shall they credit
“A poor unlearned virgin, when the schools,
“*Embowell'd* of their doctrine, have left off
“The danger to itself?”

This plainly means, “that the physicians had exhausted all their skill.” But Mr. Warburton must refine as follows,

“*Embowell'd* of their doctrine] The expression
“is beautifully satirical, and implies, that the theo-
“ries

Can. VIII. *The Canons of Criticism.* 81

“ries of the schools are spun out of the *bowels* of
“the professors, like the cobwebs of the spider.”

WARB.

One would think our critic's *brains* were in his *bowels*, when he spun this note.

* EXAMP. 34. Vol. I. p. 348. MERRY WIVES
OF WINDSOR.

Falst. “Well, I am your theme; you have the
“start of me; I am dejected; I am not able to an-
“swer the *Welsh flannel*,” &c.

— “the *Welsh flannel*] Shakespear possibly wrote
“*flamen*. As Sir Hugh was a *choleric* priest, and
“apt to take fire, *flamen* was a very proper name,
“it being given to that order of Latin priests, from
“the *flame-coloured* habit.” WARB.

Bene qui conjiciet, vatem hunc perhibebo optimum,
says Dr. Newton in laud of that happy skill in *divi-
nation*, which Mr. Warburton boasts of in his ^a
motto ^d, and of which he gives us so extraordinary a
sample in this learned note.

Flannel is the chief manufacture of Wales, and
probably might make part of Sir Hugh's dress; and
it is in allusion to this, that Falstaff calls him *Welsh
flannel*. But the reason Mr. Warburton gives for
his correction, is as good as the correction itself,
“the name *flamen*, being given to that order of Latin
“priests, from the *flame-coloured* habit.” But *Sex-
tus Pompeius*, in *Festus de verborum significatione*,
would have told him, “*Flamen* Dialis dictus quod
“*flo* assidue veletur, indeque appellatur *flamen* quasi

^d — Quorum omnium interpretes, ut Grammatici, Poetarum
proximè ad eorum quos interpretantur divinationem videntur
accedere. Cic. de Divin.

82 *The Canons of Criticism*. Can. VIII.

Filamen. And *Varro De linguâ latinâ*,—quod—caput cinctum habebant *filo*, *Flamines* dicti.

* EXAMP. 35. Vol. VII. p. 51. JULIUS CÆSAR.

—— “ here thy hunters stand

“ Sign’d in thy spoil, and crimson’d in thy *lethe*]

“ Mr. Theobald says, the Dictionaries acknowledge

“ no such word as *lethe* —— After all this pother,

“ *lethe* was a common French word, signifying death

“ or destruction, from the Latin *lethum*.” WARB.

A very common word indeed, which the Dictionaries do not acknowledge; for this Mr. Warburton does not deny. They give us indeed *leth*, a *last of herrings*, if that will serve his turn. One would expect that he, who is only learning French, should give us some better authority than his own for this *common French word*, and to do him justice, so he does, after his manner.

“ So in ANTHONY AND CLEOPATRA, he (Shakespeare) says,

—— “ Even to a *lethied* dulness.”

That is, because Shakespeare has made an English word from the Latin *lethum*, death, or *Lethe*, the river of oblivion: therefore *Lethe* is a common French word; which I think is a very mean, or, as our critic explains it in K. LEAR, Vol. VI. p. 97. a very^d *mediocre* argument.

^d Our mean] i. e. moderate, mediocre. *condemnation*

See Grose in the Glossary.

C A N O N IX.

He may interpret his author so, as to make him mean directly contrary to what he says.

EXAMPLE 1. Vol. III. p. 331. WINTER'S TALE.

“’Fore the RED blood reins in the winters PALE.”

“i. e. Before the PALE winter reins in the RED or
“*youthful blood.*” WARB.

EXAMP. 2. *Ibid.* p. 347.

—“three swineheards, that have made themselves
“all *men of hair*, they call themselves *saltiers*.”

that is, who have made themselves all over hairy,
(probably with goat-skins) they call themselves
satyrs.

But the servant's blunder in the name occasioned
Mr. Warburton's making one in the sense. I suppose,
Saltiers put him in mind of *saltare*; that, of *skipping*
and *bounding*; and *bounding*, of *tennis-balls*, which
produce this learned note:

“*all men of hair*] i. e. nimble, that leap, as if they
“rebounded. The phrase is taken from tennis-
“balls, which were stuff'd with hair.” WARB.

* EXAMP. 3. Vol. III. p. 118. TWELFTH NIGHT.

“That breaths upon a bank of violets

“Stealing, and giving odour—] —It may al-
“lude to another property of music, where the *same*
“*strains* have a power to excite pain or pleasure
“as the state is, in which it finds the hearer.
“Hence Milton makes *the self same strains of Or-*

84 *The Canons of Criticism.* Can. IX.

“ *pheus* proper to excite both the affections of mirth
 “ and melancholy, just as the mind is then dispos-
 “ ed. If to mirth, he calls for such music,

“ That Orphus’ self may heave his head,

“ From golden slumbers on a bed

“ Of heap’d Elysian flowers, and hear

“ Such strains,” &c.

“ If to melancholy—

“ Or bid the soul of Orpheus sing

“ Such notes as warbled to the string,

“ Drew iron tears down Pluto’s cheek,” &c.

WARB.

Which self same strains of Orpheus are, in the first instance, what are performed by another person, and Orpheus is only a hearer; in the other Orpheus sings himself.

* EXAMP. 4. Vol. IV. p. 117. 1 HENRY IV.

“ He apprehends a world of figures here] This,
 “ I suppose, alludes to what he had said before,
 “ of unclasping a secret book.” WARB.

Then, I *suppose*, this secret book must be a book of accounts, since it held a world of figures. But be what it will, Hotspur’s impatience had not suffered his uncle Worcester to unclasp or even to produce it as yet; so that whatever he saw, it was nothing in that secret book.

These figures therefore mean shapes created by Hotspur’s imagination, but not the form of what his uncle had to propose.

* EXAMP.

* EXAMP. 5. Vol. V. p. 39. 2 HENRY VI.

“ For by his *death* we do perceive his guilt]
 “ *Death* for defeat. Because by the laws of duel,
 “ he that was defeated, was executed in conse-
 “ quence of it.” WARB.

Here Mr. Warburton is killing a dead man; for if this note means any thing, it means to inform us, that the *armourer* was not *killed*, but only *conquered*; knock'd down indeed with the sand bag, but was to be hanged afterwards; yet only six lines above, his own text declares that he *dies*. Thus it stands,

“ Sound trumpets; alarum to the combatants.

[*They fight and Peter strikes him down.*

ARM. “ Hold, Peter, hold, I confess, I confess trea-
 “ son.” [*dies.*

But our Profess'd Critic seldom sees an inch beyond his nose, in matters that lie plainly before him, while he is hunting for refinements, which his author never thought of.

* EXAMP. 6. Vol. III. p. 426. KING JOHN.

“ *Constance.* Lewis stand fast; the Devil tempts thee
 “ here

“ In likeness of a new *untrimmed* bride.”

—“ a new *untrimmed* bride] Mr. Theobald says,
 “ *that as untrimmed cannot bear any signification to*
 “ *square with the sense required*, it must be corrupt;
 “ therefore he will cashier it, and read, *and trimmed*;
 “ in which he is followed by the Oxford editor; but
 “ they are both too hasty. It squares very well
 “ with the sense, and signifies *unsteady*. The term
 “ is taken from navigation. We say in a similar
 “ way of speaking, *not well manned*.” WARB.

I am afraid Mr. Warburton with all his gravity here, will be found to have made more haste than good speed. *Unsteady*, which is no great recommendation of a bride, cannot *square well* with the sense, where the speaker designs to express a *strong* and *irresistible* temptation ; but Mr. Warburton is perpetually out in his philosophy upon this subject. Nor, though the term should be taken from Navigation (which I see no reason for in this place) does the *trim* of a ship signify its ballast, but its sails, colors, and pendants ; and so he himself says, in a note of his on the following passage in the MERRY WIVES OF WINDSOR, Vol. I. p. 303.

— “ that becomes the ship-tire,” &c.] “ *The ship-tire was an open head-dress, with a kind of scarf depending from behind. Its name of ship-tire was, I presume, from its giving the wearer some resemblance of a ship, as Shakespeare^a says, in all her trim, with all her penants out, and flags and streamers flying.*” Thus Milton in Samson Agonistes paints Dalila

“ Like a stately ship

* * * * *

“ With all her brav’ry on, and tackle trim,

“ Sails fill’d, and streamers waving

“ Courted by all the winds that hold them play.”

WARB.

Trim here, and in many other places, means finery, as in 1 HENRY IV. p. 109.

— “ a certain lord, neat, *trimly* dress’d,

“ *Fresh* as a bridegroom” —

The very same image as here, a *new* and *trimmed*

^a TEMPEST, Vol. I. p. 84.

bride. And from this common signification, it is applied to a ship, when she has all her bravery on.

And now let Mr. Warburton judge, whether Lady Blanch appeared before such an assembly, with or without her *trim*.

* EXAMP. 7. Vol. III. p. 369. WINTER'S TALE.

— “so must thy *grave*
“Give way to what's seen now—] “*Grave* for
“*epitaph*.” WARB.

Thy grave here means, thy beauties, which are buried in the grave; the continent for the contents.

* EXAMP. 8. Vol. VI. p. 348. MACBETH.

— “The raven himself *is* hoarse,
“That croaks the fatal entrance of Duncan
“Under my battlements.”

Here Mr. Warburton, in order to introduce a tedious and impertinent refinement, *supposes* the text to be corrupt, and that we should read,

“The raven himself's *not* hoarse.” WARB.

The reason he gives is somewhat pleasant. “Had Shakespear meant *this* (that the raven is hoarse with croaking) he would have expressed his meaning *properly*, as he knew so well how to do it.” Had Mr. Warburton looked but to the speech which this is in answer to, and which occasions this reflection; he would have seen this messenger (whom the Queen calls the raven) described as one,

“Who almost dead for breath, had scarcely more
“Than would make up his message.”

Well then might she call this raven *hoarse*, and how Shakespear could find more *proper* words for this,

would puzzle Mr. Warburton from all his half learned languages to shew.

* EXAMP. 9. Vol. I. p. 276. MERRY WIVES OF WINDSOR.

Nym.— “I have a sword, and it shall bite *upon my NECESSITY.*” i. e. when I find it necessary, or, when I am reduced to necessity.

But Mr. Warburton calls this, “an absurd passage,” and without any necessity at all, makes an absurd oath of it.

“This absurd passage, says he, may be pointed into sense. *I have a sword, and it shall bite—upon my necessity, he loves your wife,*” &c. For which, he give this judicious reason, “that *Nym* meant, his sword should bite (not *upon his necessity* but) *upon the highway.*” WARB.

* EXAMP. 10. Vol. I. p. 43. TEMPEST.

—“any strange beast there makes a man] I cannot but think this satire very just upon our countrymen, who have been always very ready to make Denisons of the whole tribe of the *Pitbeci*, and complement them with the *Donum Civitatis*, as appears by the names in use. Thus *monkey*, which the Etymologists tell us, comes from *monkin*, *monikin*, *homunculus*. *Baboon*, from *babe*, the termination denoting addition and increment, a large babe. *Mantygre* speaks its original. And when they have brought their *sirnames* [he should have said *surnames*] with them from their native country, as *ape*, the common people have as it were *christen'd* them, by the addition of *jack-an-ape.*” WARB.

Notwith-

Notwithstanding all this parade of learning, I believe no body but Mr. Warburton would have thought of this satire upon our countrymen, which is a mere blundering conceit of his own; it is neither just in itself, nor has he the left ground for it from the text. Nay, I will undertake, that it may be deduced as fairly from any passage in the *Divine Legation*, as from this of Shakespear, rightly understood.

Trinculo says, "Were I in England now—and
" had but this FISH painted, not a holiday fool
" there, but would give me a piece of silver; there
" would this monster MAKE a man (i. e. *make his*
" fortune^a) any strange beast there MAKES a man;
" when they will not give a doit to a lame beggar,
" they will lay out ten to see a dead Indian."

The satire we see is levelled at their extravagant curiosity, not their *adopting the tribe of the pitheci*, or *monkeys*, to which, however, this *fish* here mentioned could not very properly be referred.

As for his instances of the *donum civitatis*, as, in order to shew his reading, he calls it; let *monkey* be derived from the Teutonic, MON: They are not the English only, who derive the name of this animal from thence, if they indeed do; the Italian *mona*, and the Spanish *munneca*, are from the same fountain, and it is probable, that our *monkey* is derived from this last. If *baboon* comes (as Skinner says, it *perhaps may*) from BABE, the French *babouin*, and the Italian *babbuino* procede from thence too, and there is no reason for any reflection on the English, particularly on that account.

^a See instances of Shakespear² using the word in this sense, towards the end of the third Act of THE WINTER'S TALE. Vol. III. p. 112. Theobald's first edition.

As for his *mantygre*, which, he says, *speaks its original*, it does so, but in a language. which Mr. Warburton seems not to understand; MANTICORA (which we corruptly call *mantygre*) is an Indian word, whether original with them, or derived in part from the Arabic, as some, or the Teutonic, as others hold, does not concern the present question; the Greeks and Romans both adopted it, and whether we borrowed it from these or the Indians, we are not answerable for the propriety of its derivation.

I wonder Mr. Warburton, when his hand was in, did not complete his *donum civitatis*, and that after he had CHRISTENED his *ape* (a strange expression, by the way, for a clergyman!) he did not derive it from APA, as little children call it, before they can pronounce PAPA.

* EXAMP. 11. Vol. VIII. p. 141. HAMLET.

“ This heavy headed revel, east and west
“ Makes us traduced” —

That is, This heavy headed revel makes us traduced through the world, but Mr. Warburton says,

“ This heavy headed revel, *east and west*”] i. e.
“ this revelling, which observes no hours, but continues from *morning to night*,” &c. WARB.

Had this been the meaning, it should have been from west to east, or from evening till morning. But common sense, and common English will not serve Mr. Warburton's turn, without refining away the meaning of his author, which is *from one end of the world to another*.

* EXAMP. 12. In another passage of this play, he has altered the text, so as to make it point out a
I distant

distant place, where is neither occasion nor authority for it.

Page 209.

—— “ Heaven’s face doth glow
 “ O’er this solidity and compound mass
 “ With triffling visage; and as ’gainst the doom,
 “ Is thought-sick at the act.”

Queen. “ Ay me! what act,
 “ That roars so loud, and thunders in the *index* ?”

Where, I think, it is plain, that Shakespear has used *index*, for *title*, or *prologue*^a. So he uses it in K. RICHARD III. Vol V. p. 304. ✓ “ The
 “ flattering *index* of a direful page;” or pageant, as others read. But Mr. Warburton says, “ This
 “ is a strange answer” (I thought it had been a question) “ But the old Quarto brings us nearer to the
 “ poet’s sense, by dividing the lines thus,

Queen. “ Ay me! what act?

Ham. “ That roars so loud, and thunders in the
 “ *index*.”

“ Here we find the *Queen*’s answer very natural.
 “ He had said, the Sun was thought-sick at the
 “ act.” She says,

“ Ay me! what act?”

“ He replies (as we should read it)

“ That roars so loud, *it* thunders to the *Indies*.”

“ He had before said, heaven was shocked at it;
 “ he now tells her, it resounded all the world over.
 “ This gives us a very good sense, where all sense
 “ was wanting.” WARB.

^a The Index used formerly to be placed at the beginning of a book; not at the end, as now.

Here Mr. Warburton takes occasion, from what seems a mistaken division of the passage in the old Quarto, to represent an act as *thundering to the Indies*, that is, *making a noise all over the world*, as he explains it; which was probably known only to the murderer himself, and to Hamlet, to whom his father's ghost had reveled it. And when he has made the mistake, he contrives, as he frequently does, to commend himself, by commending Shakespear for what he never wrote, or thought of; "This, says he, gives us very good sense, where "all sense was wanting." Modest enough for a Professed Critic!

* EXAMP. 13. Vol. VII. p. 70. JULIUS CÆSAR.

Cas. " Brutus, bay not me,
 " I'll not endure it; you forget yourself,
 " To hedge me in; I am a soldier, I,
 " Older in practice, abler than yourself
 " To make conditions."

Brut. " Go to; you are not, Cassius."

" We are not to understand this, as if Brutus had
 " said, *you are not an abler soldier*, which would be
 " wrangling on a childish question, beneath the cha-
 " racter of Brutus. On the contrary, when Cassius
 " had made so unbecoming a boast, Brutus, in his
 " reply, only reproves him for degeneracy: And
 " he could not do it in words more pathetic, than
 " by saying, *you are not Cassius*, i. e. *you are no*
 " *longer that brave disinterested philosophic Cassius,*
 " *whose character was made up of honour and patrio-*
 " *tism; but are sunk down into the impotency and cor-*
 " *ruption of the times.*" WARB.

One may justly say of our critic, as Worcester does of Hotspur,

" He

“ He apprehends a world of figures here,
 “ But not the form of what he should attend.”

If Mr. Warburton had not been giddy with his ideas of bravery, disinterestedness, philosophy, honor, and patriotism, which have nothing to do here, he would have seen, that Cassius is the vocative case, not the nominative; and that Brutus does not mean to say, *you are not an able soldier*, but he says, *you are not an abler than I*; a point, which it was far from being beneath his character to insist on.

If the words *you are not Cassius*, meant a new imputation on him of degeneracy, his mere denial of it is very flat, and Brutus’ replying to that denial, by a mere repetition of his former assertion, without adding any reason for it, is still worse: Whereas, if the words mean only a denial of what Cassius had just said, it is natural enough for each of them to maintain his ground, by a confident assertion of the truth of his opinion.

And that the superiority of soldiership was the point of their dispute, is most manifestly evident, by Brutus’ resuming it a little lower,

“ You say you are a *better* soldier;
 “ Let it appear so; make your vaunting true,
 “ And it shall please me well,” &c.

Upon which Cassius answers,

“ You wrong me ev’ry way—you wrong me, Brutus;
 “ I said an *elder* soldier; not a *better*.
 “ Did I say *better*?

C A N O N X.

He should not allow any poetical licences which he does not understand.

EXAMPLE I. Vol. VI. p. 470. CORIOLANUS.

“ our veil’d dames

“ Commit the *war* of white and damask in

“ Their nicely gauded cheeks to th’ wanton spoil

“ Of Phœbus’ burning kisses.”

“ This commixture of white and red could not,

“ *by any figure of speech*, be called a war, because it

“ is the *agreement* and union of the colours, that

“ make the beauty. We should read,

— “ the *ware* of white and damask—

“ i. e. the *commodity*, the *merchandise*.” WARB.

Perhaps some other profess’d critic, disliking Mr. Warburton’s *commodity*, and being offended with the idea of venality, which the word *merchandise* gives in this place, may tell us, we should read, *Commit the Wear*—i. e. hazard the wearing out—commit from *commettre*, an *old French word*; which is no small recommendation to it. But a poor poetical reader would let this figure pass; and not be alarm’d (except for his own heart) on account of this innocent war between the roses and lillies in a lady’s cheek; remembering, that beautiful, though simple description of it, in the old ballad of *Fair Rosamond*.

“ The blood within her crystal cheeks

“ Did such a color drive,

“ As though the *lilly* and the *rose*

“ For *mastership* did *strive*.”

If

If Mr. Warburton should object to the authority of this unknown poet, I hope he will allow that of Shakespear himself, who in his *TARQUIN* and *LUCRECE* has these lines,

“ This silent WAR of lillies and of roses,
 “ Which Tarquin view'd in her fair face's field.”
 p. 103. Sewel's ed.

* EXAMP. 2. Vol. IV. p. 380. *K. HENRY. V.*

“ Fills the wide vessel of the *universe*.] *Universe*
 “ for *horizon*; for we are not to think Shakespear
 “ so ignorant as to imagine it was night over the
 “ whole globe at once—Besides, the image he em-
 “ ploys, shews he meant but half the globe; the
 “ *horizon* round, which has the shape of a vessel,
 “ or goblet.” WARB.

Here Mr. Warburton unnecessarily interferes with his minute philosophy. As if the whole might not be poetically used for a part. Virgil, when he said,

— “ filet omnis ager”

never was thought to mean precisely every field in the habitable world. The only reason our critic could have for writing this curious note, was to make ostentation of his knowledge in philosophy, and this he does very unhappily; for it appears, that he does not know the difference between the *horizon* and *hemisphere*. Besides he ought to have remembered, that if this goblet, he is so fond of, represents the hemisphere, which was then dark, it must mean that part which was over our heads, and consequently it is a goblet turned upside down, the most improper situation, for being fill'd in, that even Mr. Warburton could imagine.

C A N O N X I.

He may make foolish amendments or explanations, and refute them, only to enhance the value of his critical skill.

* EXAMPLE I. Vol. VI. p. 370. MACBETH.

“Thou see’st the heavens, as troubled with man’s act,
“Threaten this bloody *stage*”—

“One might be tempted to think the poet wrote
“*strage*, slaughter. But I, who know him better, am
“persuaded he used *stage* for *act*. And because *stage*
“may be figuratively used for *act*, a dramatic re-
“presentation; therefore he uses it for *act*, a deed
“done. Threatens a tragedy.” WARB.

None but an erring (or ° errant) pedant could be tempted to think, that Shakespear wrote *strage* in this place, which is a barbarous word, without any authority produced for it. As for the intimate acquaintance Mr. Warburton boasts with Shakespear, one might be tempted to doubt of that, he is so seldom let into the poet’s meaning; particularly in the present instance, the obvious sense, which any body but a profess’d critic might have seen, is, “that
“Heaven, troubled with man’s act [the murder of
“Duncan] threatens this bloody *stage*, where the
“murder was committed, i. e. the world in gene-
“ral, or at least Scotland, which on this occasion
“was covered with darkness; as appears by the
“following line,

“That darkness does the face of th’ earth entomb.”

° See Mr. W.’s Note on “erring Barbarian,” OTHELLO.

Vol. VIII p. 302

There

Can. XI. *The Canons of Criticism.* 97

There was therefore no occasion for inventing that sort of nonsensical figures of *stage* for *act*, a dramatic representation; therefore for *act*, a deed done; and therefore, as he should have added, for a deed *to be done*; for a threaten'd tragedy is not past, but future. But *thus it will be* (as Mr. Warburton observes) *when the author is thinking of one thing and his critic of another* ^a.

* EXAMP. 2. Vol. III. p. 99. ALL'S WELL THAT
ENDS WELL.

“ We lost a jewel of her; our *esteem*

“ Was made much poorer by it” —

“ What is the meaning of the king's *esteem* being made poorer by the loss of Helen? I think, it can only be understood in one sense, and that sense won't carry water, i. e. we suffered in our estimation by her loss. — We must certainly read therefore,

—— “ our *estate*
“ Was made much poorer by it—

“ *that is the certain consequence of losing a jewel.*”
WARB.

This very sage observation our critic gave us in Mr. Theobald's edition, Vol. II. p. 443. However he has since stopped the leaks, and *esteem* in his own edition carries water very well, with only this covering, “ *esteem* for *estimation*, in the sense of “ *worth, estate.*” WARB.

^a Vol. I. p. 445. ✓

C A N O N XII.

He may find out a bawdy, or immoral meaning in his author, where there does not appear to be any hint that way.

EXAMPLE 1. Vol. VII. p. 266. CYMBELINE.

“ If she be up, I’ll speak with her; if not,
“ Let her lay still, and dream.”—

“ *If she be up, &c.*] It is observable, that Shakespeare makes his fools deal much in that kind of wit, called the double entendre, *with only a single meaning*; since his time transferred to the fine gentleman of the drama.” WARB.

True is that old proverb,

As the fool thinketh,
The bell clinketh.

For the meaning here is so single, that nobody but a man of Mr. Warburton’s penetration could find out a double entendre.

EXAM. 2. The same penetration discovered in that line in KING LEAR, Vol. VI. p. 6.

“ Which the most precious *square of sense* possesses.”

that “ by the *square of sense*, we are to understand the four nobler senses, *viz.* the sight, hearing, taste, and smell. For a young lady could not with decency insinuate, that she knew of any pleasures, which the fifth afforded. This is imagined with great propriety and delicacy.”

I believe, that Shakespear uses *square* for the full complement of all the senses: and that this imagined propriety and delicacy Mr. Warburton ought to have the praise of, who seems to have been thinking of the sixth sense, instead of the fifth, when he wrote that note.

EXAMP. 3. Vol. I. p. 398. MEASURE FOR MEASURE.

“Thou art not noble,
“For all th’ accommodations, that thou bear’st,
“Are nurs’d by baseness:”—

“*Are nurs’d by baseness:*] This enigmatical sentence, so much in the manner of our author, is a fine proof of his knowledge of human nature. The meaning of it being this, *Thy most virtuous actions have a selfish motive; and even those of them, which appear most generous, are but the more artificial disguises of self-love.*” WARB.

It is as plain, as words can make it, that Shakespear is not here considering man as a moral agent, but is speaking of animal life, the *accommodations* [conveniencies] of which, he says, are *nurs’d* [supplied and supported] by *baseness*, [those that are esteemed the lower and meaner parts of the creation, such as wool, silk, the excrements of beasts and insects, &c. or by the labour and service of the meanest people.] K. LEAR fell into the same reflection, on seeing the naked beggar, “Consider him well. x
“Thou owest the worm no silk, the beast no hide,
“the sheep no wool, the cat no perfume. Ha!
“here’s three of us are sophisticated. Thou art
“the thing itself; *unaccommodated*, man is no more,
“but such a poor bare forked animal as thou art.”
Vol. VI. p. 92. 82.

This is plainly the same thought. And our poet was too good a writer, as well as too honest a man, to think of this fine enigma, which is impertinent to the subject he is upon, and contains a doctrine most execrable and destructive of all virtue; the original inventor of which must either have a very bad heart, if he found it true at home; or must have kept very bad company, and from such uncharitably judge the hearts of all the rest of mankind.

This reflection, I have heard, has been reckoned too severe; I cannot but think the case required severity, and I have the good fortune to be supported in my censure by an authority, which, how much soever others may think slight of it, Mr. Warburton will allow to be the *best*, I mean that of the ingenious gentleman who wrote *A critical and philosophical enquiry into the causes of Prodigies and Miracles*. Printed in 1727. “But there is (says he, p. 26) a sect
 “ of antimoralists, who have our Hobbes, and the
 “ French Duke de la Rochefoucault for their leaders, that, give it but encouragement, would soon
 “ rid our hands of this inconvenience (an enthusiastic love of one’s Country) and most effectually
 “ prevent all return from that quarter: For where-
 “ as it was the business of ancient philosophy, to
 “ give us a due veneration for the dignity of human
 “ nature, they described it, as really it was, beneficent, brave, and a lover of its species; a principle become sacred, since our divine master made
 “ it the foundation of his religion: These men, for
 “ what ends we shall see presently, endeavouring
 “ to create a contempt and horror for it, have painted it base, cowardly, envious, and a *lover of it’s*
 “ *self*. A view so senseless, and shocking to the
 “ common

Can. XIII. *The Canons of Criticism.* 101

“ common notices of humanity, that I affirm him
“ no honest man, and incapable of discharging the of-
“ fices of a son, a subject, or a father; that in the
“ sudden, and even involuntary workings of the affec-
“ tions, does not perceive the fucus.”

And a little lower, p. 28.

“ But when once we can be brought to persuade
“ ourselves, that this love of the species is chimeri-
“ cal; that the notion was invented by crafty knaves,
“ to make dupes of the young, the vain, and the
“ ambitious; that nature has confined us to the nar-
“ row sphere of self-love, and that our most pompous
“ boasts of a generous disinterestedness, are but the
“ ARTFUL DISGUISES OF THAT PASSION; we be-
“ come, like Ixion, ashamed of our fondness for a
“ mistaken Juno.” &c.

Mr. Warburton should have remember'd too, an
observation of his, on a passage in CORIOLANUS, Vol.
VI. p. 528. “ Shakespear, when he chooses to give
“ us some weighty observation upon human nature,
“ not much to the credit of it, generally (as the intel-
“ ligent reader may observe) puts it into the mouth
“ some low buffoon character.”

C A N O N XIII.

*He need not attend to the low accuracy of ortho-
graphy or pointing, but may ridicule such trivial
criticisms in others.*

EXAMPLE I. Vol. VII. p. 64. JULIUS CÆSAR.

“ And things unlucky charge my fantasy.”

H 3

unlucky,

102 *The Canons of Criticism.* Can. XIII.

Unluckey, so spelt five times in the text and note.

✓ EXAMP. 2. *Warey* for wary, Vol. VII. p. 323.

✓ EXAMP. 3. *Nauciously* coming, Vol. I. p. 100. for nauseously.

✓ EXAMP. 4. *Further* improvements, *Pref.* p. 9. for farther. *So in many other places*

✓ EXAMP. 5. *Groth*, Vol. VIII. p. 70. for growth.

✓ EXAMP. 6. *Bain'd*, Vol. I. p. 452. for baned.

✓ EXAMP. 7. *Lain* open, Vol. III. p. 237. for laid open.

✓ EXAMP. 8. *Utopean* treatises, Vol. I. p. 34. for Utopian.

✓ EXAMP. 9. *Consture*, Vol. IV. p. 399. for construe.

EXAMP. 10. *Eisel*, vinegar, spelt right by Mr. Theobald. Vol. VIII. p. 250.

✓ EXAMP. 11. *Oar*, spelt right by Mr. Theobald. Vol. III. p. 69.

✓ EXAMP. 12. *Osprey*, spelt right by Mr. Theobald. Vol. VI. p. 536.

✓ EXAMP. 13. Vol. VII. p. 189. ANTONY AND CLEOPATRA.

“Commend unto his lips thy ^a favoring hand.”

^a “Here Mr. Theobald restores an *f*, deposed by

“the printer, to make room for an *i*.” WARB.

✓ EXAMP. 14. *Ibid.* p. 214. “and lighted up

“The little ^b O o’th’ earth.”

^b “A round O restored by Mr. Theobald.” WARB.

EXAMP. 15. Vol. III. p. 235. THE COMEDY OF ERRORS.

“Shall love in ^c building grow so ruinate?”

^c “*buildings*.] Mr. Theobald has here removed a “superfluous letter.” WARB.

EXAMP,

Can. XIII. *The Canons of Criticism.* 103

EXAMP. 16. Vol. VI. p. 436. CORIOLANUS.

“The one side must have ^d *bale*.”

^d *bale*. This word spelt right by Mr. Theobald.

EXAMP. 17. *Ibid.* p. 464. — “What harm can
“your ^e *biffon* conspectuities glean out of his cha-
“racter”—

^e *biffon* (blind) spelt right by Mr. Theobald.

EXAMP. 18. Vol. III. p. 43. ALL’S WELL THAT
ENDS WELL.

Note 1. Commas and points here set exactly right
by Mr. Theobald. So Vol. III. p. 33. II. 148

EXAMP. 19. *Ibid.* p. 459. KING JOHN.

Note 7. A point set right by Mr. Theobald.

EXAMP. 20. Vol. I. p. 217. TWO GENTLEMEN
OF VERONA.

With my master’s ship] This pun restored by
Mr. Theobald.

EXAMP. 21. Vol. I. p. 259. MERRY WIVES OF
WINDSOR.

“I hope upon familiarity will grow more con-
“tempt.”

A conundrum restored by Mr. Theobald.

EXAMP. 22. Vol. II. p. 197. — *but so so.*] A
quibble restored by the Oxford editor.

104 *The Canons of Criticism.* Can. XIV.

EXAMP. 23. Vol. III. p. 404. *shews*] spelt right by Mr. Theobald.

* EXAMP. 24. Vol. II. p. 251. LOVE'S LABOR'S
LOST.

N. 3. O. U. A poor conundrum, as Mr. Theobald rightly calls, restored by him to its place.

* EXAMP. 25. Vol. VI. p. 94. KING LEAR.
stelled] spelt right by Mr. Theobald.

* EXAMP. 26. Vol. VII. p. 306. CYMBELINE.
defering] spelt right by Mr. Theobald.

* EXAMP. 27. Vol. IV. p. 218. 2 HENRY IV.

Ch. Just. "You follow the young Prince up and down, like his *ill* angel."

Falst. "No, my lord, your *ill* angel is light," &c.

"A pun in *ill* angel, which, Mr. Theobald tells us, he has restored and brought to light." WARB.

C A N O N XIV.

Yet when he pleases to condescend to such work, he may value himself upon it; and not only restore lost puns, but point out such quaintnesses, where perhaps the author never thought of them.

EXAMPLE I. Vol. V. p. 257. K. RICHARD III.

Note 2. "I have alter'd the pointing of this passage,"

Can. XIV. *The Canons of Criticism.* 105

“ sage, whereby a strange and ridiculous anticli-
“ max is prevented.” WARB.

EXAMP. 2. *Ibid.* p. 346. KING HENRY. VIII.

Note 1. “ This ill pointing makes nonsense of
“ the thought. I have regulated it as it now stands.”
WARB.

EXAMP. 3. Vol. VI. p. 189. TIMON OF ATHENS.

“ it should seem by th’ sum,
“ f Your master’s confidence was above mine.”

“ f *Your master’s confidence*] Play on the word *con-*
fidence.” WARB.

EXAMP. 4. *Ibid.* p. 432. CORIOLANUS.

—“ let us revenge ourselves with our pikes, e’er
“ we become rakes.”—

“ —Time, who has done greater things, has here
“ stifled a miserable joke; which was then the same as
“ if it had been now wrote, Let us revenge ourselves
“ with *forks*, e’er we become *rakes.*” &c. WARB.

EXAMP. 5. Vol. I. p. 276. “ This absurd passage
“ may be pointed into sense.”

EXAMP. 6. Vol. II. p. 154 “ The wrong point-
“ ing has made this fine sentiment nonsense.”

* EXAMP. 7. Vol. VI. p. 160. TIMON OF ATHENS.

—“ We should read and point this nonsense
“ thus.” WARB.

EXAMP.

106 *The Canons of Criticism.* Can. XIV.

* EXAMP. 8. Vol. VI. p. 345.

—“ This nonsense, made worse by ill pointing,
“ should be read thus.” WARB.

* EXAMP. 9. Vol. IV. p. 181. 1 HENRY IV.

—“ there’s ne’er a king in Christendom could be
“ better *bit* than I have been since the first cock.”

“ Time here has added a pleasantry to the expres-
“ sion. For I think the word *bite* was not then used
“ in the cant sense to deceive, or impose upon.”
WARB.

* EXAMP. 10. Vol. I. p. 87. TEMPEST.

“ O touch me not : I am not *Stephano*, but a *cramp*.”

“ In reading this play, I all along *suspected*,
“ that Shakespear had taken it from some Italian
“ writer—I was much confirmed in my suspicion
“ when I came to this place. It is plain, a joke
“ was intended; but where it lies is hard to say. I
“ *suspect* there was a quibble in the original, that
“ would not bear to be translated, which ran thus.
“ I am not *Stephano*, but *Staffilato*, *staffilato* signify-
“ ing in Italian, a man well lashed or flayed, which
“ was the real case of these varlets.” WARB.

The plain meaning of Shakespear’s words are,

“ O touch me not, for I am sore as if I were cramp-
“ ed all over.”

He must have a good nose at a conundrum, who
can hit it off upon so cold a scent as is here. But
“ Sowter will cry upon it, though it be not as rank
“ as a fox ^a.” He suspects a jest here, which he can-

^a TWELFTH NIGHT, Vol. III. p. 158.

Can. XIV. *The Canons of Criticism.* 107

not make out in English; and so having suspected before, that Shakespear had taken, or translated this play from an Italian writer, away he goes to his Italian Dictionary, to hunt for some word, whose like sound might be a pretense, though a poor one, for his suspicion. The best he could find, was this same *staffilato*, which signifies simply, *lashed*, not *well lashed*, much less *flayed*: but this it must signify, and this too must be *the real case of these varlets*; the one in defiance of the Italian language, and the other in defiance of Shakespear, who fully explains their punishment, and this consequence of it, in Prospero's commission to Ariel, p. 73.

“Go charge my goblins, that they grind their joints
“With dry convulsions; shorten up their sinews
“With aged *cramps*; and more pinch-spotted make
“them,
“Than pard or cat o'mountain.”

Had not the Dictionary helped Mr. Warburton to this foolish conundrum, I suppose this passage would have been degraded, as a nonsensical interpolation of the player; and I do not know which proceeding would have been more worthy of a Professed Critic, or have done more justice to Shakespear.

I cannot help taking notice here of the unfair arts Mr. Warburton uses to make his suspicion pass on his readers for truth. He first, to the word *lashed*, which *staffilato* does signify, tacks *flayed*, which it does not signify, as if they were the same thing; just as he did, in interpreting the word *sheen*, under Canon VII. Example 15. and then to prove, that this (flaying) *was the real case* of these varlets, he misquotes Shakespear—

—— “pricking goss and thorns
“Which enter'd their frail *skins*?”—

insinuating,

insinuating, as if they were torn and raw all over: whereas Shakespear says,

“ Which enter’d their frail ^a *skins*” — p. 70.

Nor let Mr. Warburton cavil, that their skins could not be scratched, without the thorns entering their skins, since scratched skins can never put a man in the condition, which Stephano here represents himself in, or which he would have to be meant by his *staffilato*.

The instances above of corrections in pointing, are brought, not to blame Mr. Warburton for rectifying mistakes of that nature, but to shew the unreasonableness of his ridiculing that care in others, when the want of it may make nonsense of the best of writings, and, as he acknowledges, has frequently done so in Shakespear.

C A N O N. XV.

He may explain a difficult passage by words absolutely unintelligible.

EXAMPLE I. Vol. VIII. p. 298. OTHELLO.

“ Nor to comply with heat the young affects

“ In my *defunct* and proper satisfaction.”

“ i. e. with that heat and new affections, which the

“ indulgence of my appetite has raised and created.

“ This is the meaning of *defunct*, which has made

“ all the difficulty of this passage.” WARB.

If there can any sense be made of this, there are still two small difficulties; how *defunct* comes to signify *raised and created by indulgence*; and how the appetite can be said to be *defunct*, or indulged, when *Othello* had not yet enjoyed the object of his affections.

Can. XV. *The Canons of Criticism.* 109

EXAMP. 2. Vol. III. p. 237. COMEDY OF
ERRORS.

“ Sing, Syren, for thyself, and I will dote;
“ Spread o’er the silver waves thy golden hairs,
“ And as a bed I’ll take thee, and there lye;
“ And in that glorious *supposition* think
“ He gains by death, that hath such means to die.”

— “ *in that glorious supposition*] Supposition for
“ the *thing lain open*.” WARB.

I am in some doubt, whether this note should be placed under this, or the XII Canon, because from Mr. Warburton’s exposition of the word ^b *supposed*, propping or supporting, Vol. III. p. 25. I suspect, that *lain open* is a false print for *lain upon*, and that Mr. Warburton had his eye on a passage in Horace, Sat. 2. Lib. i. *Hæc ubi supposuit*, &c. or else he would have told us what this glorious thing *lain open* [or upon] was. What ideas can this great master of languages have, to talk of thinking *in* a thing *lain open* or *upon*?

Not to take notice, that to lay, is *pono*, and *cubare* is to lie, which would form *lien*, or *lyen upon*; *supposition* here is used, in its ordinary sense, for *imagination*, *fancy*. I suspect there is a slight mistake of one letter in the third line; we should probably read *them* for *thee*.

“ Spread o’er the silver waves thy golden hairs,
“ And as a bed I’ll take *them*, and there lie;
“ And in that glorious *supposition* think,
“ He gains by death, that hath such means to die.”

* EXAMP. 3. Vol. VII. p. 223. ANTONY AND
CLEOPATRA.

— “ Come, mortal wretch,

^b See the *Glossary*.

“ With

110 *The Canons of Criticism.* Can. XVI.

“ With thy sharp teeth this knot INTRINSEcate
 “ Of life at once untie :”

— “ *this knot intrinsecate*] The expreffion is
 “ fine; it fignifies a hidden, fecret [*intrinsecus*]
 “ knot, as that which ties foul and body together.”
 WARB.

How, fecret *as* that which ties foul and body together? Why, it is that very knot ſhe ſpeaks of. But what a lingua franca is here? a fecret *intrinsecus* knot! How long has *intrinsecus* been an adjective? and if it be not, how will he conſtrue the ſentence?

Had our critic read Shakeſpear with any attention, he might have known that he uſes *intrinsecate* for *intricate*, *intangled*, or *tied in hard knots*,

“ Like rats, oft bite the holy cords in twain,
 “ Too *intrinsecate* to unloofe.”

K. LEAR, Vol. VI. p. 50.

Had it ſignified *hidden*, *ſecret*, it could no more have been *bit in twain*, than *untied*, before it was *found out*.

C A N O N XVI.

He may contradict himſelf, for the ſake of ſhewing his critical ſkill on both ſides of a queſtion.

EXAMPLE I. Vol. VI. p. 347. MACBETH.

“ the golden round,
 “ Which fate and metaphyſical aid *doth ſeem*
 “ To have thee crown’d withal.”

“ *Doth ſeem to have thee crown’d withal*, is not
 “ ſenſe. To make it ſo, it ſhould be ſupplied thus,
 “ *doth*

Can. XVI. *The Canons of Criticism.* III

“*doth seem desirous to have.* But no poetic licence
“would excuse this,” &c. WARB.

Yet page 335 in his Note on this line,
“So should he look, that *seems* to speak things strange”
he says “i. e. seems as if he would speak.”
Which is much the same thing as *desirous*.

* EXAMP. 2. Vol. II. p. 197. LOVE’S LABOR’S LOST.

—“taken *with* the manner”

“We should read taken *in* the manner, and this
“was the phrase used to signify, taken in the fact.”
WARB. And he quotes Dr. Donne’s authority for it.

But in Vol. IV. p. 142. I HENRY IV. he says,
—“taken *in* the manner”

“The Quarto and Folio read *with the manner*,
“which is right. *Taken with the manner* is a law
“phrase, and then in common use, to signify taken
“*in the fact.*” WARB.

Great wits have short memories.

But such things will happen when a critic must
furnish such a quota of Notes, whether he have any
thing worth publishing or no.

* EXAMP. 3. Vol. II. p. 249. LOVE’S LABOR’S LOST.

“Sown cockle reap’d no corn”

“i. e. “If we do not take proper measures for
“winning these ladies, we shall never achieve
“them.” WARB. in Theobald’s ed. Vol. II. p. 146.

In his own, the explication is this,

“Sown cockle,” &c.

“This

112 *The Canons of Criticism.* Can. XVII.

“ This proverbial expression intimates, that beginning with perjury, they can expect to reap “ nothing but falsehood.” WARB.

This seems to be the true explication, but he ought to have confessed, as he does sometimes in a sort of triumph, that he had led Mr. Theobald into a foolish mistake. If it should be thought hard to quote upon a man a note, which he may seem to have recanted, it cannot be reckoned so toward Mr. Warburton, who in page 293 of this Volume, published at length a mistaken Note of Mr. Theobald, as he expressly says, in order to *perpetuate* it, when his *modesty* suffered him to withdraw it from his second edition.

Hither also may be referred the last example under Canon I.

C A N O N XVII.

It will be necessary for the profess'd critic, to have by him a good number of pedantic and abusive expressions to throw about upon proper occasions.

EXAMPLE 1.—“ To this the Oxford editor gives “ his *Fiat*.” Vol. IV. p. 101.

EXAMP. 2. — “ To which the Oxford editor “ says, *Recte*.” Vol. VI. p. 227.

EXAMP. 3. “ Was there ever such an ass, I “ mean, as the transcriber?” *Ib.* p. 226.

EXAMP. 4. “ This is an idle blunder of the edi- “ tors.” Vol. I. p. 110.

EXAMP.

Can. XVII. *The Canons of Criticism.* 113

EXAMP. 5. "—The word *well*—is an intrusion, and should be thrust out again; as it burdens the diction, and obstructs the easy turn of the thought." Vol. I. p. 263.

An intrusion thrust out — *What language is this?* as Mr. Warburton says on another occasion.

EXAMP. 6. Vol. I. p. 390. "The old blundering folio having it *invention*, this was enough for Mr. Theobald to prefer authority to sense."

EXAMP. 7. p. 403.—"Bite the law by th' nose." "This is a kind of bear-garden phrase, taken from the custom of ^b driving cattle," &c. WARB.

EXAMP. 8. Vol. III. p. 93. "This is intolerable nonsense. The stupid editors," &c.

* EXAMP. 9. "This is nonsense. We should read, frontlet." Vol. IV. p. 109. 1 HENRY IV.

* EXAMP. 9. "This stupidity between the hooks is the players." Vol. IV. p. 110.

* EXAMP. 11. "This foolish line is indeed in the folio of 1623. but it is evidently the players nonsense." Vol. IV. p. 189.

* EXAMP. 12. "A paltry clipt jargon of a modern fop." Vol. VI. p. 469.

* EXAMP. 13. "This nonsense should be read thus." Vol. II. p. 410.

^b Because drovers have a connection with butchers, and butchers with the bear-garden.

114 *The Canons of Criticism.* Can. XVIII.

* EXAMP. 14. "This unmeaning epithet *embraced*." Vol. II p. 133.

* EXAMP. 15. "The stupid editors mistaking
"guards for satellites." Vol. I. p. 402.

* EXAMP. 16. "The words have been ridiculously
"and stupidly transposed and corrupted." Vol. II.
p. 229.

C A N O N XVIII.

He may explaine his author, or any former editor of him, by supplying such words, or pieces of words, or marks, as he thinks fit for that purpose.

EXAMPLE I. Vol. I. p. 355. MEASURE FOR MEASURE.

In a note on the title of this play, Mr. Pope had told us, that the story of it was taken from Cinthio's Novels, Dec. 8. Nov. 5. by which a plain man would imagine he meant, that it was taken from the fifth Novel of the eighth Decade, as indeed it happens to be, in Cinthio: but Mr. Warburton puts it in words at length, *December 8. November 5.* though whether he thought the story was so long, that it held for two days, and not being finished the first, was resumed again at almost a twelve-month's distance; or whether he designed to hint that Cinthio wrote his Tale on the *eighth of December,*

Can. XVIII. *The Canons of Criticism.* 115

December, and Shakespear his Play on the *fifth* of November, we can only conjecture.

EXAMP. 2. Vol. VII. p. 241. CYMBELINE.

— “or e’er I could
“ Give him that parting kifs, which I had set
“ Betwixt two charming words,—

Mr. Warburton, in his note on this passage, has had the felicity to discover, what were the two charming words, between which Imogen would have set her parting kifs; which Shakespear probably never thought of. He says “without question by these two charming words, she would be understood to mean

“ ADIEU, POSTHVMVS.

“ The one religion made so; and the other love.”

Imogen must have understood the etymology of our language very exactly, to find out so much religion in the word *adieu*, which we use commonly, without fixing any such idea to it; as when we say, that such a man has *bid adieu* to all religion. And on the other side, she must have understood the language of love very little, if she could find no tenderer expression of it, than the name, by which every body else called her husband.

* EXAMP. 3. Vol. II. p. 229. LOVE’S LABOR’S LOST.

— “and such barren plants are set before us, that
“ we thankful should be; which we taste and *feeling* are, for those parts that do fructify in us more
“ than he.”

The words have been, as Mr. Warburton says, transposed and corrupted, and he “hopes he has restored the author” by reading thus,

116 *The Canons of Criticism.* Can. XVIII.

— “and such barren plants are set before us,
“that we thankful should be for those parts (which
“we taste and feel *ingradare*) that do fructify in us
“more than he.” WARB.

Our Critic’s desire to shew his skill in the Italian, would not let him see, that Sir Thomas Hammer restored this passage to sense, without the help of his *ingradare*, which does not mend the matter much, and which he has not the least pretense of authority for palming upon us as Shakespear’s, and this is done in the Oxford edition, by *thrusting out the intrusion*, as Mr. Warburton ^a says, and printing the passage as the rhyme directs,

“And these barren plants are set before us, that we
“thankful should be
“For those parts, which we taste and feel do fructify
“tisy in us more than he,”

which is a couplet of the same sort of long verses as those which follow. This unreasonable and unbridled affectation in Mr. Warburton, of dragging into the text of Shakespear, as well as into his notes on him, all, and more than he understands, of the modern languages, cannot but put one in mind of a most unlucky note of his a little lower, p. 233. note 3.

— “those who know the world, know the *pedant*
“to be the *greatest affecter of politeness*.” WARB.

When the critic does not understand a passage, he may explaine it by putting a proper quantity of asterisks, where he supposes some words are wanting.

^a Vol. I. p. 263.

Vol. III. p. 46. ALL'S WELL THAT ENDS WELL.

— “ for doing I am past; as I will by thee in
“ what motion age will give me leave.”

“ Here is a line lost after past; so that it should
“ be distinguished by a break with asterisks. The
“ very words of the lost line, it is impossible to re-
“ trieve; but the sense is obvious enough. *For*
“ *doing I am past*; age has deprived me of much has
“ of my force and vigour; yet I have still enough
“ to shew the world I can do myself right, *as I will*
“ *by thee in what motion* [or in the best manner] age
“ will give me leave.” WARB.

By this sagacious discovery *Lafeu*, an old lord of a high spirit (who is treating with the most contemptuous ridicule *Parolles*, an infamous coward, who receives all that can be laid on him with the most abject patience) is made so far to forget his character and dignity, as to give a challenge to this pitiful scoundrel. Is this like *Shakespear*? The sense, such as it is, seems to be plainly this,

“ I cannot do much, says *Lafeu*, doing I am *past*;
“ as *I will by thee* in what motion age will give me
“ leave. i. e. as I will *pass* by thee as fast as I am
“ able,” and he immediately goes out: it is a play on the word *past*; the conceit indeed is poor, but *Shakespear* plainly meant it, and nothing more, and consequently nothing is left out. In the very next speech, *Parolles* considers it not as a challenge, but as an excuse on account of his age, and threatens to fight his son for it,

“ Well thou hast a son shall take this disgrace off
“ me,” &c.

C A N O N X I X .

He may use the very same reasons for confirming his own observations, which he has disallowed in his adversary.

EXAMP. I. Vol. VIII. p. 330. OTHELLO.

“ Let him command,
 “ Nor to obey shall be in me *remorse*,
 “ What bloody business ever”

“ The old copies read *And* to obey—but evidently wrong: some editions read, *Not* to obey, on which the editor, Mr. Theobald, takes occasion to alter it to *Nor* to obey, and thought he had much mended matters. But he mistook the sound end of the line for the corrupt; and so, by his emendation, the deep designing Iago is foolishly made to throw off his mask, when he has most occasion for it, and without any provocation, stand before his captain a villain confess’d, at a time when for the carrying on his plot he should make the least shew of it,” &c. WARB.

To avoid this flagrant inconsistency of character, Mr. Warburton assures us, that Shakespear wrote, and pointed the passage thus,

“ Let him command,
 “ And to obey shall be in me, *Remord*
 “ What bloody business ever.”

For the word *remord*, he quotes the authority of Skelton. The force and beauty of that phrase—*to obey shall be in me*, to express *I will obey*, is so self-evident, that it needs no authority.

But

Can. XIX. *The Canons of Criticism.* 119

But now in the very next note on those words of Iago, six lines lower,

— “ My friend is dead,”

Mr. Warburton having forgot all the fine reasoning, on which this criticism is founded, says, in flat contradiction to it, “ I cannot but think this is a very “ artful imitation of nature. Iago, while he would “ magnify his services, betrays his villainy. For “ was it possible he could be honest, who would “ assassinate his friend? And not to *take at* this, “ shew’d the utmost blindness of jealousy.” p. 351, 352.

* EXAMP. 2. Vol. V. p. 124. 3 HENRY VI.

“ Will *cost* my crown—] Read *coast*, i. e. hover “ *OVER* it.” WARB.

How often has Mr. Warburton taken offense at Mr. Theobald and the Oxford editor, for violating the integrity of metaphors? Yet here he brings in, unnecessarily, *coast*, a term belonging to *sailing*, to tally with a description, wherein the images are taken from flying — wing’d with desire — like an eagle.—

CANON XX.

As the design of writing notes is not so much to explain the author’s meaning, as to display the critic’s knowledge; it may be proper, to shew his universal learning, that he minutely point out, from whence every metaphor and allusion is taken.

EXAMP.

EXAMP. 1. *Pastry.*

Vol. I. p. 387. MEASURE FOR MEASURE.

— “prayers from *preserved* souls,
“ From fasting maids”—

“ The metaphor is taken from fruits *preserved* in
“ sugar.” WARB.

In order to continue the metaphor, we should
alter *fasting* maids to *pickled* maids.

EXAMP. 2. *Chandlery.*

Vol. I. p. 396. *Ibid.*

“ And *smell* of calumny.”

“ Metaphor taken from a *lamp* or *candle* going
“ out.” WARB.

EXAMP. 3. *Embroidery.*

Ibid. p. 422. “ Doth *flourish* the deceit”—

“ A metaphor taken from *embroidery*.” WARB.

EXAMP. 4. *Chefs.*

— p. 429.— “ lay myself in *basard*.”

“ A metaphor taken from Chefs-play.” WARB.

Rather from Tennis.

EXAMP. 5. *Bird-catching.*

Vol. VIII. p. 328. OTHELLO,

“ That shall *ennest* them all.”

“ A metaphor from taking birds in meshes.” P.

Note, this will serve also for fishing.

EXAMP,

EXAMP. 6. *Musical.*

Vol. VI. p. 531. CORIOLANUS.

“He and Aufidius can no more *atone*,

“Than violentest contrarietys.”

“*can no more atone*] This is a very fine expression,
“and taken from *unison-strings* giving the same tone
“or sound.” WARB.

Attone, or rather *attune*, has that signification;
but *atone* is *unite*, *make one*.

EXAMP. 7. *Traffic.*

Vol. VII. p. 302. CYMBELINE.

“Thou *bidd'st* me to my loss.”

“A phrase taken from *traffic*.” &c. WARB.

EXAMP. 8. *Baking.*

Vol. VI. p. 50. KING LEAR.

“*Unbolted villain*”—

“Metaphor from the *bakehouse*.” WARB.

EXAMP. 9. *Bowling.*

Ibid. p. 53.

“Will not be *rubb'd* or *stopp'd*.”

“Metaphor from *bowling*.” WARB.

EXAMP. 10. *Man's or Woman's Taylor.*

Vol. VII. p. 23. JULIUS CÆSAR.

— “And since the quarrel

“Will bear no *colour* for the thing he is,

“*Fashion* it thus”—

“The

122 *The Canons of Criticism.* Can. XX.

“The metaphor from the wardrobe, when the excellence of the fashion makes out for the defect of the colour.” WARB.

* EXAMP. 11. *Pocket-book.*

Vol. IV. p. 273. 2 HENRY IV.

—“wipe his TABLES clean] Alluding to a *table-book* of slate ivory,” &c. WARB.

* EXAMP. 12. *Arithmetic.*

Vol. VI. p. 180. TIMON OF ATHENS.

—“and these hard *fractions*] An equivocal allusion to *fractions in decimal Arithmetic.*” WARB.

But why in *decimal arithmetic*? I doubt Mr. Warburton does not understand that *decimal fractions* are much easier than *vulgar fractions*. What Shakespear calls *fractions* here, were the breaks in the answer of the senate,

—“are sorry—you are honorable—
“But yet they could have wish’d—they know not—
“Something hath been amiss—a noble nature
“May catch a wrench—would all were well—’tis
“pity,” &c.

* EXAMP. 13. *Aldermen and men of worship.*

Vol. VII. p. 189. ANTONY AND CLEOPATRA.

“*Chain* my arm’d Neck] Alluding to the Gothic custom of men of worship wearing gold “chains about the neck.” WARB.

Your humble servant Mr. Alderman Anthony—Your *worship* is so fine to day, that I vow I scarce know you. But you will hardly thank Mr. Warburton for the honor he does you.

Can. XX. *The Canons of Criticism.* 123

Chain my arm'd neck, means, entwine me, armed as I am, in thy embraces. A chain which a gallant man would prefer before any gold one.

* EXAMP. 14. *Navigation.*

Vol. VII. p. 189. ANTONY AND CLEOPATRA.

—— “Leap thou, attire and all,
“Through proof of harness, to my heart, and there
“Ride on the pants triumphing.

“*Ride on the pants triumphing*] Alluding to an
“Admiral ship on the billows after a storm. The
“metaphor is extremely fine.” WARB.

There are some points, which our Professed Critic should never touch, for whenever he does, he only shews his ignorance about them. He quite mistakes the nature of the *pants* here, as well as the *chain* above.

But why *triumphing* like an admiral ship on the billows after a storm? I thought victories gained, not storm-escaped, had been the matter of triumphs; and I suppose other ships dance on the billows just after the same manner as the Admiral's does.

Vol. III. p. 426. KING JOHN.

—— “untrimmed bride]—The term is taken from
“Navigation, we say too in a similar way of speak-
“ing, *not well manned.*” WARB.

* EXAMP. 15. *Mathematics.*

Vol. VI. p. 36. K. LEAR.

“Which like an *engine* wrench'd my frame of
“nature] Alluding to the famous boast of Archi-
“medes.” WARB.

Perhaps rather alluding to the rack.

* EXAMP.

124 *The Canons of Criticism.* Can. XX.

* EXAMPLE 16. *Monkery or Confectioner.*

Vol. IV. p. 446. 1 HENRY VI.

“Pield Priest—] Alluding to his *shaven crown*;
“a metaphor taken from a *peel’d orange*.” Mr.
POPE.

The true word is *pilled*, which Mr. Warburton, if he looks for Pilled Garlick in Skinner, will find to import a severer sarcasm, than any thing which alludes to his shaven crown.

* EXAMP. 17. *Physic and Surgery.*

Vol. III. p. 108. ALL’S WELL THAT ENDS WELL.

—“*diet me*—] A phrase taken from the severe
“methods taken in curing the venereal disease.”
WARB.

Again, Vol. VII. p. 209. On the word Tubfast, he gives you the whole process of the cure.

* EXAMP. 18. *Constables and Officers of justice.*

Vol. VI. p. 349. MACBETH.

—“nor keep peace between] Keep peace for go
“between *simply*. The allusion to officers of justice,
“who keep peace between rioters, by going *be-*
“*tween them*.” WARB.

A constable who should think to keep the peace between rioters, in the manner Mr. Warburton describes, would go between them *simply* indeed.

* EXAMP. 19. *Pigeons.*

Vol. VI. p. 169. KING LEAR. *Timon*

“*Serring of becks*] A metaphor taken from the
“*billing of pigeons*.” WARB.

* EXAMP.

* EXAMP. 20. *Gaming.*

Vol. VI. p. 197. TIMON OF ATHENS.

—"and *lay* for *hearts*] A metaphor taken from
"card playing. So in CORIOLANUS — *lurch'd all*
"*swords.*" WARB.

* EXAMP. 21. *Astrology or conjuring.*

Vol. VI. p. 344. MACBETH.

"To find the mind's *construction* in the face]
"This metaphor is taken from the construction of
"a scheme in any of the arts of prediction." WARB.

* EXAMP. 22. *Hyperaspists.*

Ibid. p. 402.

"*Bestride* our down-fallen birth-doom]—The
"allusion is to the *Hyperaspists* of the ancients, who
"bestrode their fellows fallen in battle, and covered
"them with their shields." WARB.

I wonder this learned note did not come in before, in 1 HENRY IV. where Falstaff says to the Prince, "Hal, if thou see me down in the battle, "and *bestride* me, so; 'tis a point of friendship." But need Shakespear go so far as the *Hyperaspists* of the ancients, for this instance of friendship? or is not this rather brought in to shew the critic's learning?

* EXAMP. 23. *Bear-garden.*

Vol. VI. p. 490. CORIOLANUS.

—"why *rule* you not their *teeth*] The metaphor
"is from men's setting a bull-dog or mastiff at any
"one." WARB.

* EXAMP.

* EXAMP. 24. *Goldsmith or refiners.*

Vol. VI. p. 515. CORIOLANUS.

“My friends of noble *touch*] Metaphor taken
“from *trying gold on the touch-stone.*” WARB.

* EXAMP. 25. *Hawking.*

Vol. VII. p. 29. JULIUS CÆSAR.

—“*high-sighted* tyranny] The epithet alludes to
“a *hawk soaring on high*, and intent upon its prey.”
WARB.

EXAMP. 26. *Archery.*

Vol. I. p. 355. MEASURE FOR MEASURE.

“We have with a prepared and *leaven’d* choice
“Proceeded to you”]

“Leaven’d has no sense in this place, we should
“read *levell’d-choice*. The allusion is to archery,
“when a man has *fixed upon* the object, after taking
“good aim.” WARB.

I thought people generally *fixed upon* the object
they would shoot at, before they *took aim*.

* EXAMP. 27. *Law proceedings.*

Vol. VII. p. 198. ANTONY AND CLEOPATRA.

—“*seal* then, and all is done] Metaphor taken
“from civil contracts; where, when all is agreed
“on, *sealing compleats the contract.*” WARB.

* EXAMP.

* EXAMP. 28. *Bawdyhouse.*

Vol. VIII. p. 253, HAMLET.

“As peace should still her wheaten garland wear
“And stand a comma ’tween their amities”]

“The poet without doubt wrote,

“And stand a *commere*, &c. The term is taken
“from a trafficker in love, who brings people to-
“gether, a procurefs.” WARB.

Mr. Warburton, who brought in this *middling gossip*, as he afterwards calls her, ought best to know from whence she came.

* EXAMP. 29. *Undertakers.*

Vol. VII. p. 147. ANTHONY AND CLEOPATRA.

“For this

“I’ll never follow thy *pall’d* fortunes more.”

Pall’d seems to mean *decayed*. But Mr. Warburton says,

“*Pall’d*, i. e. *dead*. Metaphor taken from *funeral solemnities*.”

And this leads us to

* EXAMP. 30. *Doctor’s Commons.*

Ibid. p. 216.

“I cannot *proſter* my own cause so well]—The
“technical term, to plead by an advocate.” WARB.

And this is note writing!

C A N O N X X I

It will be proper, in order to skew his wit, especially if the critic be a married man, to take every opportunity of sneering at the fair sex.

EXAMPLE 1. Vol. VI. p. 468. CORIOLANUS.

“My gracious *silence*, hail.”

“The expression is extremely sublime; and the sense of it conveys the finest praise, that can be given to a good woman.” WARB.

EXAMP. 2. Vol. III. p. 287. THE WINTER'S TALE.

—“’tis powerful think it”] “After this there are four lines of infamous senseless ribbaldry, stuck in by some profligate player, which I have cashier’d; and hope no—*fine Lady* will esteem this a *castrated* edition, for our having now and then, on the same necessity, and after having given fair notice, taken the same liberty.” WARB.

EXAMP. 3. *Ibid.* p. 480.

—“the fourth [*part of thy wit*] would return for conscience sake, to help thee to get a wife.”

“A sly satyrical insinuation, how small a capacity of wit is necessary for that purpose. But every day’s experience of the sex’s prudent disposal of themselves, may be sufficient to inform us, how unjust it is.”

EXAMP. 4. Vol. I. p. 260. MERRY WIVES OF WINDSOR.

“I keep but three men and a boy yet” &c.

“As

* I always thought I, speaking in the

Can. XXI. *The Canons of Criticism.* 129

“ As great fool as the poet has made Slender, it
“ appears by his boasting of his wealth, his breeding,
“ and his courage, that he *knew how to win a*
“ *woman*. This is a fine instance of Shakespear’s
“ knowledge of nature.” WARB.

I know not what Mr. Warburton’s experience
may have taught him ; but the success of Mr. Slen-
der’s address could give no hint for this good-na-
tured reflection ; for however Mrs. Anne’s father
might favor him, it is plain, that *her* heart was set
upon a more worthy man ; and the poet has very
properly made Mr. Fenton marry her.

* EXAMP. 5. Vol. II. p. 264. LOVE’S LABOR’S LOST.

“ Fair Ladies mask’d are roses in the bud
“ Or angels veil’d in clouds” —

After quarrelling with Mr. Theobald for not
using his whole emendation, Mr. Warburton adds,

“ It was Shakespear’s *purpose* to compare a fine
“ lady to an angel ; it was Mr. Theobald’s *chance*,
“ to compare her to a cloud : and perhaps the ill-
“ bred reader will say, a lucky one.” WARB.

None but an *ill-bred* reader would say so ; and
probably no body at all would have had such a
thought on this occasion, if an *ill-bred* critic had
not suggested the complement.

* EXAMP. 6. Vol. II. p. 457. THE TAMING
OF THE SHREW.

Cath. “ Why, Sir, I trust I may have leave to
“ speak,” &c.

“ Shakespear here, has copied nature with great
“ skill. Petruccio, by frightening, starving, and
K “ over-

130 *The Canons of Criticism.* Can. XXI.

“over-watching his wife, had tamed her into
 “gentleness and submission. And the audience
 “expects to hear no more of the *Shrew*: when on
 “her being crossed in the article of fashion and
 “finery, *the most inveterate folly of the sex*, she flies
 “out again, though for the last time, into all the
 “intemperate rage of her nature.” WARB.

Our critic is a great admirer of Shakespear's knowledge of nature, whenever he can pay a complement to it at the expense of the fair sex. Here, in order to set, what he calls *their most inveterate folly* in the strongest light, he misrepresents Shakespear in every circumstance.

1. It does not appear, that Petruchio had as yet *tamed her into gentleness and submission*, for almost the last words she spoke before this sentence are a general curse upon his family.

2. She does not on this occasion fly out into *all the intemperate rage of her nature*. She insists indeed, with more heat and obstinacy than one would wish in a wife, upon having the gown and cap in question; but does not, as on some former occasions, support her resolution either with ill language, or blows.

3. and lastly, It is not the last time that her temper appears. For twice afterwards she is debating with her husband; once about the hour of the day, and once about the sun and moon, nor is it till the XIIIth Scene, that she appears to be perfectly *tamed into gentleness and submission*.

* EXAMP. 7. Vol. VII. p. 273. CYMBELINE.

“And Cydnus swell'd above bank *or for*
 “*The press of boats, or pride*] This is an agreeable
 “ridicule on poetical exaggeration, which gives
 “human passions to inanimate things,” &c. WARB.

Can. XXI. *The Canons of Criticism.* 131

This reflection seems to be made merely to bring in what he says a little after—"The very same kind of Satire we have again, on much the same occasion, in *THE TWO GENTLEMEN OF VERONA*, Vol. I. p. 215. where the false *Protheus* says to his friend, of his friend's mistress,

— "*and she hath offer'd to the doom
Which unrevers'd stands in effectual force,*
" A sea of melting pearl, which some call tears.
" A certain gaiety of heart, which the speaker strives
" to conceal, breaking out under a Satire, by which
" he would insinuate to his friend, *the trifling
" worth of a woman's tears.*" *WARB.*

This polite complement did not occur to our critic, when he was at work on the play he quotes, but as he was unwilling to lose the reputation of it among the ladies, he has forced it in here without fear or wit; I say forced, because there is no ground, but in his imagination, for thinking that Shakespear meant any such thing. *See Fair Rosamond.*

* *EXAMP. 8.* Vol. VII. p. 291.

— "so thou, Posthumus,
" Wilt lay the leven to all proper men;
" Goodly and gallant shall be false and perjur'd
" From thy great fall."

"When Posthumus thought his wife false, he unjustly scandalized the whole sex. His wife here, under the same impressions of his infidelity, attended with more provoking circumstances, acquits his sex, and lays the fault where it was due. The poet paints from nature. This is life and manners. The man thinks it a dishonor to the superiority of his understanding, to be jilted, and

132 *The Canons of Criticism.* Can. XXII.

“therefore flatters his vanity into a conceit, that
 “the disgrace was inevitable from the general infi-
 “delity of the sex. The woman, on the contrary,
 “not imagining her credit to be at all affected in
 “the matter, never seeks for so extravagant a con-
 “solation; but at once eases her *malice*, and her
 “grief, by laying the crime and damage at the
 “door of some obnoxious coquet.” WARB.

I have nothing to object to what is said in this learned note of the effects of jealousy upon men, except that the whole might properly be referred to Canon XXIII; But for what he says of the women, there seems to me no foundation here. Imogen surely does imagine her credit to be affected, when she says just before,

“Poor I am stale, a garment out of fashion.”

Nor does she shew any *malice* here, but a proper resentment of a crime, which could not be committed without the assistance of some *obnoxious* female, either *prude* or *coquette*.

* C A N O N XXII.

He may misquote himself, or any body else, in order to make an occasion of writing notes, when he cannot otherwise find one.

* EXAMP. 24. Vol. II. p. 24. MUCH ADO ABOUT NOTHING.

—“She would infect the north star”] i. e. there
 “is nothing of so pure and keen a brightness, that
 “her calumnious tongue will not fully.” WARB.

Mr.

Can. XXII. *The Canons of Criticism.* 133

Mr. Warburton's text, as well as all others read,
— "she would infect *to* the north-star."

and it is the diffusedness, or extent of her infection which is here described. But Mr. Warburton will contradict his author, and himself too, rather than lose what he thinks a brilliancy.

* EXAMP. 2. Vol. II. p. 185. MERCHANT OF
VENICE.

"Fair ladies, you drop *manna* in the way
"Of starved people."] "Shakespear is not more
"exact in any thing, than in adapting his images,
"with propriety to his speakers; of which he has
"here given an instance, in making the *young jewess*
"call good fortune, *manna*." WARB.

But in Mr. Warburton's own text, as well as in other editions, the speech is not given to the *young Jewess*, but to *Lorenzo*, and is in answer to two, addressed by Portia and Nerissa to him. If there were a necessity of making a reflection here, it might have been—How easily do we learn to talk the language of those we love? And this would have been, as Mr. Warburton says, *to the purpose*, but it would have been out of his element. x

* EXAMP. 3. Vol. II. p. 437. TAMING OF THE
SHREW. II.

In note 2, where he is abusing old ballads, he says,

"Shakespear frequently ridicules both them and
"their makers with exquisite humor. In *MUCH*
"*ADO ABOUT NOTHING*, he makes Benedict say,
"*Prove that ever I lose more blood with love, than I*
"*get again with drinking, prick out my eyes with a*
"ballad-

134 *The Canons of Criticism.* Can. XXIII.

“*ballad-maker’s pen.* As the bluntness of it would
“make the execution extremely painful.” WARB.

Where, for the sake of this refined explanation, he quotes the passage, *prick* out my eyes, whereas his own, as well as the other editions, have it, *pick* out (Vol. II. p. 11.) and the humor lies, not in the *painfulness of the execution*, but the ignominy of the instrument, and the use he was to be made of after the operation, “*and hang me up at the door of a brothel-house, for the sign of a blind Cupid.*”

* EXAMP. 4. Vol. I. p. 87. TEMPEST.

——“which enter’d their frail *skins*.”] *See p 70*

Mr. Warburton in his note quotes it, *their frail skins*, because it suited his purpose better. See Canon XIV. Example 7. *cut in the skin*

* C A N O N XXIII.

The Profess’d Critic, in order to furnish his quota to the bookseller, may write NOTES OF NOTHING, that is notes which either explaine things which do not want explanation, or such as do not explaine matters at all, but merely fill up so much paper.

* EXAMPLE 1. Vol. VI. p. 143. K. LEAR.

“Friends of my soul] A Spanish phrase. Amigo
“de mi Alma.” WARB.

Just with the same acuteness a Spanish critic meeting with the expression, Amigo de mi alma, might say,

An English phrase. “Friends of my soul.”

* EXAMP.

Can. XXIII. *The Canons of Criticism.* 135

* EXAMP. 2. Vol. I. p. 61. TEMPEST.

“If thou dost break her virgin knot,” &c.

“*Virgin knot*] Alluding to the Latin phrase of
“*Zonam solvere.*” WARB.

* EXAMP. 3. Vol. II. p. 99. MERCHANT OF
VENICE.

— “*peep through their eyes*] This gives us a very
“picturesque image of the countenance in laughing,
“when the eyes appear half shut,” WARB.

* EXAMP. 4. *Ibidem.*

— “*shew their teeth in way of smile*] Because
“such are apt enough to shew their teeth in anger.”
WARB.

* EXAMP. 5. Vol. VI. p. 552. CORIOLANUS.

— “he no more remembers his mother now than
“an eight year old horse] Subintelligitur remem-
“bers his dam.” WARB.

* EXAMP. 6. Vol. VIII. p. 349. OTHELLO.

— “swell bosom with thy fraught
“For ’tis of aspic’s tongues.”
“i. e. swell, *because* the fraught is poison.” WARB.

Such recondite observations as these, shew the
great judgment of the critic, and are much to the
edification of the gentle reader.

* EXAMP. 7. Vol. III. p. 95. ALL’S WELL THAT
ENDS WELL.

“It rejoices me that I hope, I shall see him e’er I
“die”]

136 *The Canons of Criticism.* Can. XXIII.

“ It is not hope that rejoices any one; but that
“ that hope is well grounded. We should read
“ therefore,

“ It rejoices me, that hope, that I shall see him e’er
“ I die.” WARB.

Do people hope, when they think their hope not
well grounded? This surely is criticising for criti-
cising sake.

* EXAMP. 8. Vol. I. p. 29. TEMPEST.

“ My spirits as in a dream, are all bound up]
“ Alluding to a common sensation in dreams,
“ when we struggle, but with a total *impuissance*
“ in our endeavours to run, strike,” &c. WARB.

This is only saying in prose what Shakespear had
said in verse; but it serves to introduce that fine
word *impuissance*, instead of the obsolete English
impotence.

* EXAMP. 9. Vol. I. p. 95. MIDSUMMER
NIGHT’S DREAM.

“ As she is mine I may dispose of her :
“ Which shall be either to this gentleman,
“ Or to her death, according to our law.”

“ By a law of Solon’s, Parents had the absolute
“ power of life and death over their children. So
“ it suited the poet’s purpose well enough, to sup-
“ pose the Athenians had it before. Or perhaps he
“ *neither thought nor knew any thing of the matter.*”
WARB.

Very possible. And therefore, it might have been
as well, if Mr. Warburton had not *said any thing of*
the matter.

* EXAMP.

Can. XXIII. *The Canons of Criticism.* 137

* EXAMP. 10. Vol. II. p. 122. MERCHANT OF
VENICE.

“ ’Tis vile unless it may be quaintly ordered.”

This is spoken of their going a masking. Upon
which Mr. Warburton quotes,

“ Ut gratas inter mensas symphonia discors,

“ Et crassum unguentum, et fardo cum melle pa-
“ paver

“ Offendunt, poterat duci quia cæna sine istis.” HOR.

which puts one in mind of those lines in PRIOR’S
Alma,

“ Here, Dick, I could display much learning,

“ At least to men of small discerning.”

* EXAMP. 11. Vol. I. p. 113. MIDSUMMER
NIGHT’S DREAM.

Note 2.—“ She (Mary queen of Scots) is called
“ a *Mermaid*, to denote——her beauty and *intem-*
“ *perate lust*.”

—— Ut turpiter atrum

Definat in piscem mulier formosa superne.

Which those who do not understand Latin, will
perhaps think, is a proof of what our critic asserts,
or at least something to his purpose.

* EXAMP. 12. *Ibid.* p. 114.

“ The emperor Julian tells us, Epist. 41. that
“ the Sirens——contended for precedency with the
“ Muses, who overcoming them, took away their
“ *wings*. The quarrels between Mary and Elizabeth
“ had *the same cause*, and *the same issue*.” WARB.
Not

138 *The Canons of Criticism.* Can. XXIII.

Not to take notice of the sameness of the *cause*, if what Mr. Warburton says of the *issue* be true, then *heads* and *wings* are the *same*, for Queen Mary lost her *head*.

* EXAMP. 13. Vol. VIII. p. 230. HAMLET.

“O how the *wheel* becomes it!] We should read “*weal*. She is now rambling on the ballad of the “steward and his lord’s daughter, and in these “words speaks of the state he assumed.” WARB.

But how can “the *weal* becomes it signify the “*state* he assumed?” I suppose, because the *common-weal* signifies the *state* or government, therefore *weal* must signify *state* or *dignity*. Our critic seems here to ramble as much as poor Ophelia, and this is called explaining; he had better have owned, that he did not understand the passage.

* EXAMP. 14. Vol. VI. p. 16. KING LEAR.

——— “Edmund the base

“Shall *be* the legitimate] Here the Oxford editor “would shew us, that he is as good at coining “phrases as his author, and so alters the text thus,

“Shall *toe* the legitimate, i. e. says he, stand on “even ground with him, *as he would with his au-
“thor*.” WARB.

Poor Sir Thomas! Woe be to you, if you invade Mr. Warburton’s prerogative of *coining* words for Shakespear! One may fairly say here, that “the “*toe* of the *peasant* comes so near the heel of our “*courtier*, that it galls his kibe^a.” But Mr. Warburton ought to have taken notice, that the old read-

^a HAMLET Vol. VIII. p. 246.

ing

Can. XXIII. *The Canons of Criticism.* 139

ing is *shall to th' legitimate*, which, though it misled Sir Thomas, may perhaps direct to the right word,

— “Edmund the base
“Shall *top* the legitimate.”

which he would do if he got the inheritance from him, though that could not make him *be* the legitimate.

* EXAMP. 15. Vol. IV. p. 115. FIRST PART
OF HENRY IV.

— “matter deep and dangerous,
“As full of peril and adventurous spirit
“As to o’erwalk a current roaring loud
“On the unsteadfast footing of a spear.”

“i. e. of a spear laid across.” WARB.

I suppose it would not be so dangerous to walk over a current on a spear laid *along* it; but it would be more difficult, as the man observed, about people’s getting at bridges, if they were built in that manner.

* EXAMP. 16. *Ibid.* p. 135:

“Here’s lime in this sack too; there is nothing
“but roguery to be found in villainous man.”

Here, when he has properly quoted Sir Richard Hawkins, to prove the custom of putting lime into sack, he runs out into a dissertation, about lime’s being the cause of the stone, which he contradicts by Mrs. Stephens’s success with her medicine, and upon this occasion spins out a tedious note, which is nothing to the purpose, since there is no mention of the stone here, and if lime be good against that, it may be unwholesome in other respects, especially if the wine be over-dosed with it, as Sir John’s seems to have been, when he could distinguish it at first taste.

* EXAMP.

* EXAMP. 17. Vol. II. p. 99. MERCHANT OF VENICE.

—“ Now by two headed Janus] Here Shakespear shews his knowledge in the antique,” says Mr. Warburton, I suppose to shew *his own* knowledge; for the single epithet of Jane Bifrons would serve Shakespear’s turn as well as all the collections of antiques, and the books of Montfaucon, Spanheim, &c. which he makes such a parade with.

* EXAMP. 18. Vol. I. p. 449. MEASURE FOR MEASURE.

— in Vienna

“ Where I have seen corruption boil and bubble
 “ ’Till it o’er run the stew: laws for all faults;
 “ But faults so countenanced, that the strong statutes
 “ Stand like the forfeits in a *barber’s shop*,
 “ As much in mock as mark.”

“ Barber’s shops were, at all times the resort of
 “ idle people.” WARB.

Were they ever so idle, they were as well employed as our critic when he wrote this note; for there is no manner of pretense that Shakespear alludes to them; the allusion is to the lists of forfeitures, which used to be hung up in barbers shops, as penalties on such as meddled with their tools, but which, for want of power to enforce them, were only laughed at, as the laws were in Vienna, through a neglect of putting them in execution.

* EXAMP. 19. Vol. VIII. p. 284. OTHELLO.

“ By Janus, I think no] There is great propriety
 “ in making the double Iago swear by Janus who
 “ had two faces. The address of it is likewise re-
 “ markable, for as the people, coming up, appear-
 “ ed

Can. XXIV. *The Canons of Criticism.* 141

“ed at different distances to have different shapes,
“he might swear by Janus, without suspicion of
“any other emblematic meaning.” WARB.

There are a great many of this sort of notes, too many to transcribe, which with a shew of refinement, may throw a dust in the reader's eyes; but, when one comes to reflect on them, contain nothing at all, or, what is worse than nothing, nonsense. All this dream of an *emblematic meaning* has no more foundation, than his conceit of people's having different *shapes* at different distances; different appearing *magnitudes* they may have, but not different *shapes*; nor if they had, would that help him, unless at some distance or other they had *two faces*.

* C A N O N XXIV.

The professed critic may dispense with truth, in order to give the world a higher idea of his parts, or of the value of his work.

For instance,

1. He may assert, that what he gives the public, was the work of his younger years, when there are strong evidences of the contrary. This Mr. Warburton has done in so many words in his Preface, p. 19.

“These (observations on Shakespear) such as they are, were among my younger amusements, when many years ago, I used to turn over these sort of writers, to unbend myself from more serious applications,” &c.

From a very great number of these notes, one would think this to be true, though it is but a bad complement to the public *at this time of day, to trouble*

trouble them with such trash; but when one reflects on the passages in almost every page, where Sir Thomas Hanmer's edition is corrected, and on the vast numbers of cancelled sheets, which give pretty strong evidence, that the book was in a manner written while it was printing off, beside several other evident marks of haste, these circumstances render this assertion impossible to be true, without construing away the obvious meaning of his words.

2. He may assert, that he has collated the text of his author with *all* the former editions; when at the same time, it appears undeniably in his work, that he has not done it.

In the title page of his edition, Mr. Warburton says, that the text is collated with *all* the former editions; how truly this is said, will appear by the following instances.

* EXAMPLE 1. Vol. II. p. 72. MUCH ADO ABOUT NOTHING.

“Let them be in the hands of Coxcomb]—But the editor (Mr. Theobald) adds, *the old Quarto gave me the first umbrage for placing it [this speech] to Conrade.* What these words mean I do not know, but I *suspect* the old Quarto divides the passage as I have done.” WARB.

I SUSPECT! Is this the language of a man, who had actually collated the books? I am afraid from these words, the world will more than *suspect*, that he knew nothing of the matter, and that where he quotes the old editions, it is only at second hand.

* EXAMP. 2. Vol. I. p. 67. TEMPEST.

“And like the baseless fabric of *their* vision.”]

—“Not to mention the awkward expression of *their* vision, which Mr. Theobald, upon what
“authority

Can. XXIV. *The Canons of Criticism.* 143

"*authority I know not, changed into this vision,*"

WARB.

It is strange, that Mr. Warburton should not know, that it was upon the authority of the first Folio, which has this reading.

* EXAMP. 3. Vol. III. p. 149. TWELFTH NIGHT.

"Unstaid and skittish in all *motions* else] The Folio reads *notions*." WARB.

Both the Folio's read *motions*.

* EXAMP. 4. Vol. VI. p. 4. K. LEAR.

—"and tis our *fast* intent] This is an interpolation of Mr. Lewis Theobald," &c. WARB.

Hardily said—but not very honestly, for **FAST** is the reading of both the Folio editions.

THE UNIVERSITY OF CHICAGO

PHILOSOPHY

CLAS

1875

THE UNIVERSITY OF CHICAGO

PHILOSOPHY

CLAS

1875

THE UNIVERSITY OF CHICAGO

PHILOSOPHY

E S S A Y

T O W A R D S A

G L O S S A R Y.

- * **A** BSENT, “unprepared.” Vol. IV. p. 42. See
Can. p. 70.
- * **A** FFAIRS, “professions.” Vol. V. p. 394.
“—their *affairs* are righteous.”
- * **A** PPEAL'D, “brought to remembrance.”
Vol. VI. p. 518.
“Your favor is well *appeal'd* by your tongue.”
This word Mr. WARB. brought in upon conjecture.
- * **A** R G U M E N T S, “natures.” Vol. VI. p. 179.
“and try the arguments of hearts by borrowing.”
Perhaps rather contents.
- * **A** R I S E, “a word used to usher in a matter of
“importance.” WARB. Vol. I. p. 13.
“Now I *arise*.”
- * **A** U N T S, “old women.” Vol. VI. p. 366.
“Aunts prophecying,” &c.
The text was, And prophecying. But Mr.
Warburton brought in his Aunts on purpose to
make old women of them, in order to which he
wrongly interprets “*accents terrible of dire combus-*
“*tion*” to mean articulate sounds or words, p. 365.

* BELIEVE a thing, "act conformably to it."
Vol. VIII. p. 135.

"—so far to believe it."

BELIGHTED (introduced to Shakespear's acquaintance by Mr. Warburton.) Vol. VIII. p. 299.

"If Virtue no *belighted* beauty lack"] white, fair, W.

It should rather signify lighted up as a room is with candles. See Can. p. 9.

BRACH, "degenerate hound." POPE, Vol. II. p. 390.

"(*Brach* Merriman—the poor cur is imboss'd)

"And couple clouder with the deep-mouth'd

"*Brach*."

So this line stood before it was *leech'd* by Sir Thomas Hanmer. *Brach* signifies a *hound* in general, not a *degenerate* hound.

BROOCH, "a chain of gold." P. Vol. IV. p. 240.

"Your brooches *chains* and *owches*."

Rather a bodkin or some such ornament, from *broche*, Fr.

CAP, "property," bubble." WARB. Vol. VI. p. 221.

"Thou art the cap of all the fools alive."

Rather the *top*, *chief*.

* CARBONADO'D *restius* CARBINADO'D, "mark'd with wounds made by a *carabine*."

POPE confirmed by WARB. Vol. III. p. 95.

So when Kent in King *Lear* says, *I'll carbonado your shanks for you*, he means, *I'll shoot you in the legs with a carabine*; which will carry the antiquity of that weapon much higher than Hen. IV. of France. But

But carbonaded means *scotched*, or cut as they do steaks before they make carbonadoes of them.

* CEMENT, “ cincture or enclosure, because
“ both have the idea of holding together.”

WARB.

“ Your temples burn’d in their *cement*. Vol. VI.
p. 532.

* COMES OFF, “ goes off.” WARB. Vol. VI.
p. 149.

“ —this comes off mighty well.”

* CONSEAL’D, a word of Mr. Warburton’s
own invention, and which is, as he says, “ —a
“ very proper designment of one just *affianced*
“ to her Lover.” Vol. VIII. p. 69.

* CURIOSITY, “ scrutiny.” WARB. Vol. VI.
p. 1. See Can. II. Ex. 12.

* DANGER, “ wickedness.” WARB. Vol. VI.
p. 19.

“ —on no other pretence of danger.”

* DEAR, “ dire.” WARB. Vol. VII. p. 288
“ —with this dear sight.”

* DECK’D, “ honor’d.” WARB. Vol. I. p. 12.
“ When I have *deck’d* the sea with drops full
“ salt.”

To *deck* signifies to adorn.

* DISTEMPER, “ sudden passions.” WARB.
Vol. IV. p. 344.

“ If little faults proceeding on distemper

“ Shall not be wink’d at.”

But the distemper here alluded to was drunkenness.

"—we consider

"It was *excess of wine* that set him on."

EFFECT, "executioner." WARB. Vol. V. p. 222.

"Thou wert the cause and most accurst *effect*."

But Richard replies,

"Your beauty was the cause of that *effect*."

Does *effect* mean executioner here too? Perhaps the first line should be read,

"Thou wert the cause of that most curs'd effect,"

i. e. the timeless deaths of Henry and Edward.

ENDEAVOURS, "for deserts." WARB. Vol. V. p. 406.

"—I confess your royal graces,

"Shower'd on me daily, have been more than
"could

"My studied purposes requite, which went

"Beyond all man's endeavours: my endea-
"vours

"Have ever come too short of my desires.

Rather for endeavours.

* ENRACED, "rooted." WARB. Vol. II. p. 133, a word of his own making. See Can. p. 53.

ENVY, "for evil." WARB. Vol. V. p. 397.

"You turn the good we offer into *envy*."

Rather, You put an invidious construction on what we mean well.

* EQUIPAGE, "stolen goods." WARB. Vol. I. p. 280.

"I will retort the sum in equipage."

* FEARLESS, "careless. WARB. Vol. II. p. 113.

"See to my house, left in the fearless guard

"Of an unthrifty knave.

FIS-

FISSURE (another word introduced by Mr. Warburton) "Socket, the place where the eye is." WARB. See Can. II. Ex. 6.

But Fissure would signifie, slit, or the parting of the eyelids, not the socket of the eye.

* To FLOUT, "to dash any thing in another's face." WARB. Vol. VI. p. 335.

"Where the Norweyan banners flout the sky."

* FOULED (a word of Mr. Warburton's) "trampled under foot." WARB. Vol. VI. p. 537.

* FRAINE (another word of Mr. Warburton's making) "for refraine, keeping back farther favors." WARB. See Can. VII. Ex. 5.

So one may upon occasion use 'fractory for refractory, 'bellion for rebellion, &c.

* Free, "grateful." WARB. Vol. VI. p. 390.

"Do faithful homage, and receive free honors."

i. e. Our allegiance on one side and our honors and privileges on the other shall be put on a certain and known footing. The sentiment is the same as Shakespear has, p. 420.

—"The time approaches

"That will with due decision make us know

"What we shall say we *have* and what we *owe*."

* To FROWN, "to project or execute laws." WARB. Vol. VI. p. 493.

"Than ever frown'd in Greece."

By the same rule of construction it may signifie to write angry notes, and call names.

* To GEAP, "jeer, ridicule." WARB. Vol. II. p. 239. This word was made by him to fit the place instead of *leap*.

“How will he triumph *leap* and laugh at it?”
 But, if he must be altering, he should have taken the true word *jape*, which is used by the old Authors in the sense he would have, though there is no need of it.

* GEER, “eatables.” WARB. Vol. VI. p. 84.
 “But rats and mice, and such small *Geer*,
 “Have been Tom’s *food* for seven long year.”

* GENERAL, “speedy.” WARB. Vol. VI. p. 179.
 “I knew it the most *general* way.”

* GENTLEMAN-HEIR, “a Lady’s eldest son.”
 WARB. Vol. III. p. 132.

This is a phrase fresh from the mint. But Mr. Warburton may take it back and lay it by for his own use: Shakespear has no need of it, as any body will own, who considers that Sir Toby was drunk, and interrupted in his speech by his pickled herrings.

“’Tis a Gentleman here—a plague of these
 “pickled herrings!”

* GRAVE, “Epitaph.” WARB. Vol. III. p. 369.
 “————— so must thy *grave*
 “Give way to what’s seen now.” See Can.
 p. 87.

* GROTH, “Shape.” WARB. Vol. VIII. p. 70.
 “Thy tears are womanish, thy wild acts denote
 “The unreasonable fury of a beast,
 “Unseemly woman in a seeming man,
 “And ill beseeming beast in seeming * *both*.

* *Groth*. WARB.

This passage Mr. Pope threw out as *strange nonsense*, and Mr. Warburton restores it into absolute nonsense by a word of his own making, and wrong interpreting the word joined with it; for there

there is no such word as *groth*; and if he means *Growth*, that signifies *increase*, not *shape*; then, what is *seeming shape*? for I deny that *seeming* is used for *seemly*, as he says. Nor is there any reason for all this pother and amendment, but that Mr. Warburton cannot understand Shakespear, till he has brought him down to his level, by making nonsense of his words.

The meaning of the sentence, which is full of gingle and antithesis, is, “ You discover a strange mixture of womanish qualities under the appearance of a man, and the unseemly outrageous fury of a beast under that compound of Man and Woman.” This should properly have come under Canon VIII.

* GUST, “ aggravation.” WARB. Vol. VI. p. 194.

“ To kill I grant is sin’s extreme *gust*.”

Mr. Warburton writes with great *gust*, when he makes notes on the Dunciad.

HAIR men of, “ nimble, that leap as if they rebounded.” WARB. not *hairy* men. Vol. III. p. 347. See Can. IX. Ex. 1.

“ — they have made themselves all men of hair, &c.

HARD HANDS, “ signify both great labor and pains in acquiring, and great unwillingness to quit one’s hold.” WARB. Vol. VII. p. 72.
“ — wring from the hard hands of peasants.”

* HYM, “ a particular sort of Dog.” WARB. Vol. VI. p. 89.

“ Hound or spaniel, brache or hym.”

Unless Mr. Warburton finds it out in Horace’s Epode to Cassius Severus, there is no such dog as *Hym*.

Sir T. Hanmer reads it rightly *Lym*. See Caius de Canib. Brit. and Skinner under *Limmer*.

* IGNORANT, "base, poor, ignoble." WARB. Vol. VI. p. 349.

"Thy letters have transported me beyond

"This *ignorant* present time."

In the two first senses properly applicable to many of Mr. Warburton's notes.

* INCHASE Subst. "the temperature in which
"the seasons of the year are set," WARB. Vol. I.
p. 111.

INCISION to make, "a proverbial expression for
"to make to understand." WARB. Vol. II. p. 72.

"God help thee shallow man. God *make incision*
"in thee."

By this place we must explaine that of Pistol. Vol.
IV. p. 245.

"What shall we have *Incision*?" *i. e.* understanding.

* INCORRECT, "untutor'd." WARB. Vol. VIII.
p. 127.

"A will most incorrect—"

This explanation, I hope, is not suggested to Mr. Warburton by a view of Shakespear's text as it stands in his Edition, for, though he has *tutored* him with a vengeance in the most pedantic sense of that word, he has left him still—most *incorrect*.

* INSTANCE, "for sense." WARB. Vol. III.
p. 191.

"So far exceed all *instance*, all discourse; "

Rather *example*.

* INTRAITMENTS, "coyness." WARB. Vol.
VIII. p. 139. A word (he says) used among
the

* rather time of ignorance in Othello

the *old* English writers. I doubt no *older* than the Hyper-critic of the Dunciad. But he knows not what to make of *intreatments*, the true reading.

“Set your *intreatments* at a higher rate.”

Why may it not signifie *entertainments*, i. e. the opportunities you give him of conversing with you?

* LEARNING, “being taught.” WARB. Vol. VII. p. 267. See Can. p. 49.

* To 'LEVE, “to add to the beauty of a thing.” WARB. Vol. I. p. 95. See Can. p. 51.

* LORD of the Presence, i. e. Prince of the blood. WARB. Vol. III. p. 393.

“*Lord of the presence*, and no land beside.” (Thy Presence is the old reading.)

So afterwards, when K. John, speaking of himself, says he is “Lord of our presence, p. 411, he means that he is a *Prince of his own blood*.”

“*Lord of our presence*, Angiers, and of you.”

MEAL'D, “mingled.” WARB. Vol. I. p. 427.

“—— were he meal'd

“With that which he corrects——

If *mingled* were the meaning, it should be *mell'd*.

It seems to mean “*dawb'd* with the same spots that he finds fault with in others.”

* MEAN, “mediocre condition.” WARB. Vol. VI. p. 97.

“Our *mean* secures us——”

Extremely edifying to his English reader; he should have added the Latin and Greek too.

* To MEMORIZE, “to make.” WARB. Vol. VI. p. 335.

“Or *memorize* another Golgotha.”

Perhaps

Perhaps rather "render famous in History."

- * MEROP'S SON, "Bastard, base born." WARB. Vol. I. p. 213.

"Why Phaëton, for thou art Merop's son,

"Wilt thou aspire to guide the heavenly car?"

Æc.

The Duke is here reproving Valentine for his ambition in attempting his daughter, and calls him *Merops' son*, as a synonymous term with *Phaëton*. He is too well bred to call a Gentleman son of a whore for no reason at all, this is language fit only for profess'd Critics and Car-men; but since *Clymene* was *Phaëton's* mother, and *Merops*, *Clymene's* husband, how comes calling him *Merops' son* to signifie calling him *bastard*? for, though Mr. Warburton is acquainted with *Clymene's* amours, the Duke is not talking of them here.

- * MING (another word of Mr. Warburton's made out of a wing turned the wrong way) mixture. WARB. Vol. III. p. 11.

"—— a virtue of a good ming." (or wing).

- * MOONSHINE, "sunshine." WARB. Vol. VI. p. 48.

"I'll make a sop of the moonshine of you."

"This is equivalent (says he) to make the sun shine thro' one." And then goes on to explaine it in a quite contrary sense, if indeed sense is to be made out of that note.

- * MUCH, "marry come up." WARB. Vol. IV. p. 243.

- * MUCH-BEDIGHT, "much bedeck'd and adorned as the meadows are in spring time. WARB. Vol. II. p. 286. See Can. p. 17.

Which

Which being his *own word*, he pays it this complement, "*the epithet is proper, and the compound not inelegant.*"

MUSTER TRUE GATE, i. e. "assemble together in the high road of the fashion." WARB. Vol. III. p. 29.

I wish Mr. Warburton had given us some authority for this, out of Skelton at least, if not from Shakespear; for it is too much to take upon his bare word.

* NATIVE, "civil." WARB. Vol. IV. p. 387.
" — and out-run *native* punishment," —

The sense of the passage is, that war overtakes and punishes *abroad* such men as have fled from the justice of the law, and escaped punishment at *home*, which Shakespear calls *native* punishment.

* NICE, "delicate, courtly, flowing in peace." WARB. Vol. VII. p. 178.

" — when my hours

" Were *nice* and lucky —

* NOBILITY, "magnitude." WARB. Vol. VIII. p. 127.

" And from no less *nobility* of love."

OATS, "a distemper in horses." WARB. Vol. II. p. 442.

" — the *oats* have eat the horses."

I hope Mr. Warburton takes care to keep his horses from this dangerous distemper.

* PEACE to keep, "to go between simply." WARB. Vol. VI. p. 349.

PIKED or PICKED, "formally bearded." POPE. Vol. III. p. 396.

* 'PLOY'D,

- * 'PLOY'D, "for imploy'd." WARB. Vol. VII. p. 328.

"— have both their eyes

"And ears so 'ploy'd importantly as now."

This is Mr. Warburton's word ('ploy'd for imploy'd, he should have said employ'd) instead of cloyed. But Shakespear never thought of circumcising his words at this rate, as our Critic does to fit them for any place which he wants them to fill. By the same rule we may say 'PTY and 'PIRE are English words, signifying empty and empire.

- * POSSESSION, "satisfaction." POPE. Vol. IV. p. 328.

"King Lewis's possession——"

A man must be very unreasonable who will not be satisfied with possession.

- * POWER, "execution of a sentence." WARB. Vol. VI. p. 10.

"To come betwixt our sentence and our power."

Rather power to execute the sentence.

- * PREGNANT, "ready." WARB. Vol. III. p. 164.

—"most pregnant and vouchsafed ear."

Ready, for what?

- * 'PRIS'D, "taught." WARB. Vol. II. p. 155.

—"and am well 'pris'd

"To wish it back again——" See Can. p. 38.

This is a word which Mr. Warburton has substituted instead of pleas'd, which is Shakespear's. I suppose by the apostrophe he uses it for apprised, and so, to the ease of all future Poets and Critics, they may use 'ply, 'pear, 'proach, for apply, appea, approach, &c.

* QUES-

* QUESTION, “force, virtue.” WARB. Vol. VII. p. 440.

“During all *question* of the gentle truce.”

RACK, “the vestige of an embodied cloud.”

WARB. Vol. I. p. 68.

“Leave not a *rack* behind.”

RASH, “dry.” WARB. Vol. IV. p. 284.

“As strong as — *rash* gunpowder.”

The true sense here is *sudden, easily inflammable*.

* RESPECT, “requital.” WARB. Vol. V. p. 320.

“Is the determin’d *respect* of my wrongs.”

Mr. Warburton put in this word, and therefore, perhaps, he may interpret it as he pleases.

— also, “One in honourable employment.”

WARB. Vol. VI. p. 56.

“To do upon respect such violent outrage.”

Rather, the reverence due to one in honourable employment.

* To RETORT, “to pay again.” WARB. Vol. I. p. 280.

Hence, no doubt, comes a RETORT, a vessel used by the Chemists, because it *repays* the Operator whatever he puts into it with interest, Chemistry being well known to be a very gainful employment.

* To RETURN, “to reply averfely.” WARB. Vol. VII. p. 384.

By *replying averfely to adverse fortune*, Mr. Warburton, I suppose, means “to reply with his back turned upon her.” But the word here seems only to mean *Ecchos*.

“And, with an accent tun’d in self-same key,
“Returns to adverse fortune——”

* To

* To REVYE a man, “to look him in the face.”

— *Item*, “to call upon him to hasten.” WARB. Vol. III. p. 90.

“— and time *revyes* us.” A word of Mr. Warburton’s bringing into the text.

* RIVALS, “partners.” WARB. Vol. VIII. p. 116.

“The rivals of our watch——”
But *rivals* generally would have *all*.

SELF-CHARITY, “charity inherent in the person’s nature.” WARB. Vol. VIII. p. 323.

“Unless *self-charity* be sometimes a vice,

“And to defend ourselves it be a sin,”

So *self-defense* and *self-murder*, I suppose, are *defense* and *murder* inherent in a person’s nature.

* SEEMING, “seemly.” WARB. Vol. VIII. p. 70. See GROTH.

* SERRING (a word of Mr. Warburton’s) “joining close together.” Vol. VI. p. 169.
“*Serring* of becks.”

* SHAPELESS, “uncouth or diffused.” WARB. Vol. II. p. 265.

“Disguis’d like Muscovites in *shapeless* geer.”

i. e. of a *strange* shape, or a *large* shape.

* SHINE, “prosper.” WARB. Vol. VI. p. 272.

— “If there come truth from them,

“As upon thee, Macbeth, their speeches *shine*.”

Rather promise good fortune to.

SHOTTEN, “any thing that is projected; as a shotten herring is one that *bath* cast it’s spawn.” WARB. Vol. IV. p. 367.

“In

"In that nook-shotten isle of Albion."

* SICK, "prejudiced." WARB. Vol. V. p. 356.

"By *sick* interpreters"——

Whether prejudiced signifies *hurt*, or *partial*, and if partial whether *for* or *against*, Mr. Warburton does not say.

* SILENCED, "recalled." WARB. Vol. V.

p. 347.

"Is it therefore

"Th' embassador is silenced?"

There is no mention of any recalling; the meaning is that the French Embassador was refused audience by our King.

* SINCERE, "legitimate." WARB. Vol. V.

p. 350.

"From *sincere* motions."

* SOLICITED, "brought on the event."

WARB. Vol. VIII. p. 265.

—— "the occurrents more or less

"Which have solicited——the rest is silence."

* SOLLICITING, "information." WARB.

Vol. VI. p. 342.

"This supernatural *soliciting*"

"Cannot be ill."——

So a *Sollicitor* is an *Informer*.

SNIPPE, "a diminutive woodcock." WARB.

Vol. VIII. p. 303.

Just as a partridge is a diminutive pheasant.

* SOME, "that part which." WARB. Vol.

VII. p. 333.

"——that

“——that *some*, turn'd coward,”

- * 'SPERSE, for disperse. WARB. Vol. VIII. p. 345. See Introd. p. 20.

This is a word of Mr. Warburton's making, and so he may write *'sturb* and *'stinction*. But *sperse* should rather mean sprinkle.

SPURS, “an old word, for the fibres of a tree.”

Pope, Vol. VII. p. 311.

——“mingle their *spurs* together.”

It is a common word and signifies the larger roots, in contra-distinction to the fibres or smaller roots: so the spur of a post is used in allusion to the large root of a tree.

- * STRANGE, “dangerous.” WARB. Vol. VI. p. 350.

“Your face, my Thane, is as a book, where
“men

“May read *strange* matters.”

- * SUBSCRIBED, “soften'd.” WARB. Vol. VI. p. 94.

“All cruels else *subscribed*.”

- * — *item*, aliened, transferred. WARB. Vol. VI. p. 17.

“The King is gone from hence *subscrib'd* his
“power.”

- * SUBSCRIPTION, “obedience.” WARB. Vol. VI. p. 73.

“You owe me no *subscription*.”

- * SUDDEN, “capricious.” WARB. Vol. VI. p. 404.

“—— I grant him bloody

* * * * *

“*Sudden*,

“ *Sudden*, malicious, &c.”

It seems to mean *passionate*, *wrathful*.

SUGGESTS, “ excites.” WARB. Vol. V. p. 350.

“ — suggests the King our master

“ To this last costly treaty.” —

Rather *suggests*, in its own proper signification, for *suggests the King to the treaty*, Shakespear seems licentiously to use for *suggests the treaty to the King*.

SUPPOSED, “ undermined.” WARB. Vol. IV. p. 293.

“ Wounding *supposed* peace.”

—item, “ propping, supporting.” WARB. Vol. III. p. 25.

“ If you should tender your *supposed* aid.”

i. e. the help you suppose you can give the King.”

SUPPOSITION, “ the thing laid open (or perhaps upon).” WARB. Vol. III. p. 237.

“ And in that glorious supposition think.”

See Canon p. 109.

* SURMISE, “ contemplation.” WARB. Vol. VI. p. 343.

“ My thought, whose murder yet is but fantastical,

“ Shakes so my single state of man, that Function

“ Is smother'd in *surmise*.”

I cannot but observe that Mr. Warburton is very *sudden* (capricious) in his *contemplations* about the meaning of words.

TO THEM, "Have at *You*." WARB. Vol. V. p. 446. See Can. p. 8.

TRICK, "fashion." WARB. Vol. I. p. 445:

"I spoke but according to the trick."

"So to trick up signifies to dress according to the mode."

The trick signifies *habit, custom*, as, he has got a *trick* of doing so or so: but to *trick up* signifies to dress up, to adorn in general, without necessarily implying the mode or fashion. Skinner derives it from *intricare*, *innectere* et *implicare capillos*.

* UNBOOKISH, "ignorant." WARB. Vol. VIII. p. 365.

—— "his unbookish jealousy."——

It may be so here, but there are instances of *bookish* men, who are very *ignorant* nevertheless.

* UNIMPROVED, "unrefined." WARB. Vol. VIII. p. 120.

"Of *unimproved* mettle hot and full,"

Shakespear seems to use it for *unproved*. However that be, Mr. Warburton has fully convinced the world that *refinement* and *improvement* are two very different things.

* UNIVERSE, "horizon." WARB. Vol. IV. p. 380.

"Fills the wide vessel of the *universe*"——

See Canon p. 95.

* UNTRIMMED bride, "unsteady." A term in Navigation, we say likewise *not well manned*. WARB. Vol. III. p. 426. See Can. p. 85.

“ In likeness of a new *untrimmed* bride.”

* To WOOE, “ to ogle.” WARB. Vol. V. p. 240.

“ ——— reflecting gems

“ That *wooded* the slimy bottom of the deep.”

The figure of *wooing the deep* is as far fetched as the extremity of metaphorical writing will admit; but Mr. Warburton thinks there can never be too much of a good thing, and so by his explanation *wooded* for *ogled* makes downright burlesque of it.

* YAWN, “ gape.” WARB. Vol. VIII. p. 394.

“ ——— and that the affrighted earth

“ Should *yawn* at alteration.”

As this Note is just at the conclusion of his work, I am afraid his readers have yawn'd often before they came to it, and it is a proper complement to take leave of ——— him with.

A P P E N D I X.

AS I have proved by a great number of examples that these Canons are really drawn from Mr. Warburton's Edition of Shakespear, it may not be amiss to add a few instances, to shew, that, as much as he disowns them, he has actually proceeded by the same rules in his notes on other Authors, and in his other works.

In the tenth Book of Milton's Paradise lost, at line 23, he has given us a note, which may be referred to Canon IV. or VIII. for he quarrels with Milton for his sentiment, and gives no other reason for his alteration, besides an assertion which is not true.

— dim sadness did not spare
That time celestial visages, yet mix'd
With pity violated not their bliss.

“ Here pity is made to prevent their sadness
“ from violating their bliss, but the latter passion
“ is so far from alleviating the former, that it adds
“ weight to it. If you read (mix'd with pity) in
“ a parenthesis, this *cross-reasoning* will be avoided.” WARB.

There is no need of this bungling parenthesis to avoid a cross-reasoning which is entirely Mr. Warburton's, who is so unlucky, whenever he attempts to treat of the humane social affections, that he seems an utter stranger to them. How much more just is Mr. Thyer's observation on this passage, which shews the difference of *feeling* between the

two Critics? “What a just and noble idea (says he) does our Author here give us of the blessedness of a benevolent temper, and how proper at the same time to obviate the objection that might be made of sadness dwelling in heavenly spirits!”

I think I need not ask which of these two Gentlemen best understood Milton, and the subject he was treating of.

Here too his friend Dr. Newton contradicts him, and he must be contradicted by every heart, that feels what the meltings of a benevolent compassion are.

We have a like instance in his note on Book VI, line 251.

——with huge two-handed sway, &c.

“It shews how entirely the ideas of chivalry and romance had possessed him, to make Michael fight with a two-handed sword. The same idea occasioned his expressing himself very obscurely in the following lines of his Lycidas :

But that two-handed engin at the door
Stands ready to smite once, and smite no more.

“These are the last words of Peter predicting God’s vengeance on his Church by his ministry. The making him the minister is in imitation of the Italian Poets, who, in their satiric pieces against the church, always make Peter the minister of vengeance. The *two-handed engin* is the two-handed Gothic sword, with which the Painters draw him. *Stands ready at the door* was then a common phrase to signify a thing imminent. To *smite once, and smite no more*, signifies a final destruction, but alludes to Peter’s sin-
“gle

“gle use of his sword in the case of the High-
“Priest’s servant.” WARB.

Now this tedious homily on those lines in Lycidas is nothing but a heap of mistakes or misrepresentations, of conceit and refinement, which cast a shade instead of light on a passage, which was not obscure till Mr. Warburton made it so.

1. Here is no prediction of Peter, of vengeance against *God’s church*, but it is against negligent and unfaithful ministers.

2. Whatever the Italian poets do in their satiric pieces, which have nothing to do here, Milton gives not the least hint that this vengeance is to be executed by *Peter’s ministry*.

3. The two-handed Gothic sword is not generally, if ever, the attribute of Peter, but of Paul, as being the instrument of his martyrdom. Peter is usually, and particularly in this place, represented with his proper attribute *the Keys*.

Last came and last did go
The Pilot of the Galilean lake ;
Two massy keys he bore of metals twain,
The golden opes, the iron shuts amain.

4. That *stands ready at the door* was then a common phrase to signify a *thing imminent*, is not true ; it *then* signified, and still signifies *ready at hand for use*. If Mr. Warburton were going to ride out, and should ask his servant whether his horse were *imminent* or not, he must be well skill’d in this * *worst sort of critical jargon*, if he understood his master, and yet I believe he would apprehend the meaning of that question as soon as any groom in Milton’s time.

* See Mr. Warburton’s Preface, p. 19.

5. If to *smite once, and smite no more*, signifies a final destruction, how can it allude to Peter's single use of his sword in the case of the High Priest's servant, where he only cut off an ear; in describing which History, no tolerable Painter would give him a two-handed Gothic sword. *

After all this pother about nothing, the allusion most probably is to the sword used in criminal executions, and Milton seems to have been possessed not with ideas of *chivalry* and *romance*, as Mr. Warburton says, but such as are taken from Scripture, which *he* was no stranger to; and when one considers the persons whom St. Peter threatens, and the vengeance threatened; it seems plain that Milton had in his eye that passage in the XXIVth of Matthew, v. 50, 51.

The Lord of that servant shall come in a day when he looketh not for him—and shall cut him asunder and appoint him his portion with the hypocrites.

Again, under Canon VIII. we may rank the following note on Milton, Book I, line 684.

—— by him first
Men also, and by his suggestion taught,
Ranack'd the center.——

“ Dr. Bentley says, the Poet assigns as two causes
“ *him* and *his suggestion*, which are one and the
“ same thing. This observation has the appearance of accuracy. But Milton is exact and alludes in a beautiful manner to a superstitious
“ opinion generally believed among the miners:
“ that there are a sort of Devils, which converse
“ much in minerals, *where* they are frequently
“ seen to to busy themselves in all the operations
“ of

* *Smite once, and smite no more*” signifies to cut them off with one stroke. So *Parad. Lost* B II. l 711.

Each at the head
Swe'll'd his deadly aim; their fatal hands
No second stroke intend,

“ of the workmen; they will dig, cleanse, melt,
 “ and separate the metals. See G. Agricola de
 “ *Animantibus subterraneis*. So that Milton poe-
 “ tically supposes Mammon and his Clan, to have
 “ taught the Sons of earth by example, and prac-
 “ tical instruction, as well as precept and mental
 “ suggestion.”. WARB.

Notwithstanding all the *appearance of accuracy*,
 Dr. Bentley's observation is a Hypercritical mis-
 take. *Him and his suggestion* mean, indeed, *one*
and the same thing, but are not assigned by the
 Poet as *two causes*, but as *one only*. We have the
 like expressions commonly in prose, “ *It was you*
 “ *and your persuasion that made me do so or so.*”
 “ *It was he and his example, which influenced*
 “ *others, &c.*” And we meet with a passage in
 Book XI, line 261, very like this :

To these that sober race of men, whose lives
 Religious titled them the Sons of God,
 Shall yield up all their virtue, all their fame
 Ignobly, *to the trains and to the smiles*
Of these fair atheists.—

As

As to Mr. Warburton's dream about devil-miners,
 it really does not deserve a serious notice. It is
 more worthy of *his † prophesying Aunts*, than the
 divine Milton, and serves only to shew that he has
 read, or seen quoted, G. Agricola.

An example to Canon IX, he gives us in *the*
last edition of the Dunciad. Book IV, line 444.

A drowzy Watchman that just gives a knock,
 And *breaks our rest* to tell us what's a clock.

Verse 444. And breaks, &c.

† See the Glossary.

i. e.

i. e. “ When the feast of life is just over, calls
 “ on us to think of breaking up ; but never
 “ watches to prevent the disorders that happen in
 “ the heat of the entertainment.” WARB.

One would think our Critic was *asleep* when he wrote this note, how else, not to mention the propriety or probability of a Watchman’s coming in- to Gentlemen’s houses *to prevent the disorders which may happen in the heat of an entertainment*, I say, how else could he dream that *being impertinently waked out of a sound sleep, and being called upon to go home after supper is over*, were the same idea ?

I could add several other Examples out of his Notes on Milton, not less worthy of our Observation, but these are sufficient for a sample, and I have neither leisure nor inclination to follow as far as he will lead.

Examples to Canon XVII.

The licence of abuse mentioned under this Canon being the professed Critic’s undoubted privilege, he may call any person whom he dislikes

- * a Gentleman of the Dunciad,
- * a Mushroom,
- * a Gentleman of the last edition,
- * a Grubstreet critic run to feed. And,
- * a LIBELLER.

But I would advise him to be cautious how he uses the last appellation, because he may chance to meet with some people, who, not knowing, or not allowing his *privilege*, may very uncritically

***** See the last Edition of the Dunciad. Book IV. p. 76.
 move

move for an Information against him in the Court of King's Bench.

And if the terms he chooses to employ are so gross, that he is ashamed to use them in English, he may call his betters *Son of a Bitch*, or any other hard name in *Latin*, with some success, though his reputation for *wit* and *good manners* will not extend quite so far as if the complement had been made in the vulgar tongue.

Thus Mr. Warburton has published the following extract from one of Horace's Epodes before two pamphlets, called, *Remarks on several Occasional Reflections*, &c. and printed, the one in 1744, and the other in 1745, applying it to the several Gentlemen whom he there answers. Now, as there is luck in odd numbers, I would recommend it to his use a third time before his next Edition of the *Dunciad*, and here subjoin a translation of it, that he may have the reputation, and the world may see the whole force of that fine complement he paid to Dr. Middleton, Dr. Pococke, Dr. Richard Grey, Dr. Akinfide, Dr. Sykes, Dr. Stebbing, and other Gentlemen, in the application of these lines to them:

Quid immerentes hospites vexas CANIS,
Ignavus adversum lupos?

* * * * *

Nam qualis aut Molossus, aut fulvus Lacon

AMICA VIS PASTORIBUS,

Agam per altas aure sublata nives

Quæcunque præcedet Fera

Tu, quum timendâ voce complesti nemus,

Projectum odoraris CIBVM.

HOR. Epod. VI.

Here are the characters of two *Puppies*, one Mr. Warburton gives to the Gentlemen mentioned

ed above, the other he applies to himself: but to divide and choose is not quite fair; let the reader judge which fits each. I procede to the translation:

To kennel *Looby*! yelping Cur,
Teasing the harmleſs paſſenger,
While your Great Maſter's ſheep,
Thoſe two fair flocks, unguarded ſtray,
To foxes, and to wolves a prey,
Thoſe flocks you're fed to keep.

See faithful *Trueman*, honeſt hound,
Far from the Sheep-cotes all around,
Chafe every ravenous beaſt;
You,—when the Hills and Vales have rung,
With eccho of your tatling tongue,
Turn tail and ſcent the feaſt.

Note, *the two flocks in this allegory ſeem to mean preferments, perhaps a Chappel in Town and a Living in the Country; and the Feaſt, Profit in general.*

To conclude. I thought it a piece of Juſtice due to the memory of Shakeſpear, to the reputation of Letters in general, and of our Engliſh language in particular, to take ſome public notice of a performance, which I am ſorry to ſay has violated all theſe reſpects. Had this been done by a common hand, I had held my peace, and left the work to that oblivion which it deſerves; but when it came out under the ſanction of two great names, that of our moſt celebrated modern Poet, and that of a Gentleman who had by other writings, how juſtly I ſhall not now examine, obtained a great reputation for learning, it became an affair of ſome conſequence: chimerical conjectures and groſs miſtakes were by theſe means propagated for truth, among the ignorant and unwary, and

and that was * established for the *genuine* text, nay the *genuine* text amended too, which is neither Shakespear's nor English.

As such a proceeding is of the utmost ill consequence to Letters, I cannot but hope that this reprehension of it will meet with excuse from all unprejudiced judges, and then I shall have my end, which was to defend Shakespear, and not to hurt his Editor more than was necessary for that defense.

And now I hope I have taken my leave of Mr. Warburton and his works, at least unless, to complete the massacre of our best English Poets, he should take it into his head to murder Spenser as he has Shakespear and in part Milton too; for, by the specimen we have left, I cannot with Dr. Newton bewail the loss of the rest of his annotations on that Poet, though perhaps I and every body else may † “apprehend what is become of them.” Upon the whole, I leave it to the Public to judge which has been engaged AGAINST Shakespear, Mr. Warburton, or I, who have, in part at least, vindicated that best of Poets from the worst of Critics, from one, who has been guilty of a greater violation of him, than that, on the authors of which he imprecated vengeance in his Epitaph,

And curs'd be he that moves my bones.

A violation, which, were he not arm'd against the ‡ superstition of believing in Portents and Prodigies, might make him dread the apparition of that much injured bard. But

Carmine Dî superi placantur, carmine Manes,
and as much as Mr. Warburton thinks me his

* See Mr. Warburton's Title-page.

† See the Preface to Dr. Newton's Milton.

‡ See a Critical and Philosophical Enquiry into the causes of Prodigies and Miracles printed 1727. † Hamlet.

enemy,

enemy, I will endeavour to appease the indignant Ghost by the following

S O N N E T :

“REST, † REST PERTURBED SPIRIT !” hence no more

(Not unchastis’d at least, if ought I can)

The half learn’d Pedant shall, allur’d by gain,
Retale his worthless dross for thy pure ore ;

Deserv’d contempt the vengeful Muse shall pour

On that bold Man, who durst thy works profane,

And thy chaste page pollute with mungrel strain,

Unlicenc’d jargon, run from Gallia’s shore.

Reign he sole King in Paradoxal Land,

And for Utopia plan his idle schemes

Of visionary Leagues, Alliance vain

’Twixt * WILL. and WARBURTON, and with rash hand

On Peers and Doctors force his ‡ thrice told dreams :

Let him do ought — but thy fair beauties stain.

† Hamlet. * The whole argument by which the Alliance between Church and State is established Mr. Warburton founds upon this supposition, “ that people considering themselves in a religious capacity may contract with themselves considered in a
“ civil

“civil capacity.” The conceit is ingenious, but is not his own. *Scrub* in Farquhar’s *Beau’s Stratagem* had found it out long ago; he considers himself as acting the different parts of all the servants in the family, and so *Scrub* the Coachman, Ploughman, or Justice’s Clerk might contract with *Scrub* the Butler for such a quantity of Ale as the other assumed character demanded.

‡ The first Edition of the Alliance came out without a dedication, the second was addressed to both the Universities, and when nothing came of that, the Third was dedicated to a Noble Earl.

F I N I S.

The Reader is desired to pardon and correct the following errors of the Press

In the Preface.

- Page 8. line 14 and 23, for reflections, r. reflexions.
 1. 18. for repeat, r. repete.
 10. 5. for compliment, r. complement.

In the Canons.

3. 25. for roundeurs, r. rounders.
 4. 13. for repeated, r. repeted.
 5. 22. dele &c.
 7. 23. r. WINTER'S.
 9. 15. dele *.
 13. 31. for Breathles, r. Breathless.
 20 } Place * before Examp. 29 and 30.
 21 }
 22. 12. for sence, r. scene.
 23. 25. for reflection, r. reflexion.
 29. 15. for circumstance, r. circumstances.
 33. 10. for singe, r. singe.
 39. 8. after round—, r. WARE. *44 compliments*
 45. penult. for trempé, r. tremper. *r complements*
 ult. dele accent in trempé.
 46. 8. r. NOTHING.
 47. 3. r. LABOVR's.
 53. 8. for chuses, r. choofes.
 58. 27. dele *. ~~ult. for hopes, r. hope.~~
 60. 1. dele *.
 63. 13. for Braske, r. Briske.
 65. 27. for often, r. oftener.
 68. 29. for courtesey, r. courtesy.
 77. 29. for nobler, r. noblè.
 78. 15. for earth, r. this earth.
 79. 6. for Gawen, r. Gawin.
 12. for not taken, r. is not taken.
 89. note. for Shakespear, r. Shakespear's.
 90. 18. Place * before Examp. 12-
 92. 5. for explains, r. explanes.
 96. 5. dele *.
 102. 4. for nauseouly, r. nauseously.
 130. 33. for beats, r. boats.
 132. 12. for xxii. r. xxiii.

